PREPARING ORCHESTRAL EXCERPTS: TEMPO AND STYLE CONSIDERATIONS FROM MOZART TO BRAHMS

by

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For my family

Acknowledgements

The impetus for this study was the orchestral repertoire class I took with Prof. Jorja Fleezanis at Indiana University in which she challenged me to rediscover excerpts from an artistic and musical standpoint. Up until that point, I had (as no doubt so many others) dutifully learned the notes and rhythms but had failed to contextualize the excerpts within their respective pieces and performance practice conventions. As a result, I rather disliked excerpts. This study is as much for me as it is for my readers, since it has been an exciting and gratifying exploration and reconnection with music that I love.

This paper has been the labor of many years of research, listening, and versions. Prof. Jorja Fleezanis has been with me the entire way and deserves all my gratitude for sticking it out with me and working with me through the numerous rounds of editing. To the rest of my committee, Prof. Alex Kerr, Prof. Peter Stumpf, and Prof. Massimo Ossi, I am so thankful for their time, commitment, and expertise in guiding me through this process.

To my family: thank you. My acknowledgements would not be complete without expressing my gratitude to my husband, Boussad, for his continued love, support, and encouragement, without which none of this would have ever been possible. And to my son, Willem, thank you for patiently playing on your own while I was editing.

Preface

The motivation around this work comes out of an interest in music history and its influence on the modern performance. As a musician who has had the privilege to work with many living composers, I have come to realize how much music is tailored to the premiering musician and conversely influenced by contemporary cultural surroundings. In my research for this work, it became apparent how "composer's expectations in respect of different modes of articulation can only be appreciated in the light of the influences that moulded their styles, as well as the musicians with whom they worked or for whom they wrote."[1] Each composer's work is, therefore, placed in the context of contemporary influential style characteristics.

Much of this work focuses on the translation of period techniques and sounds onto the modern instrument and so is designed with the modern player in mind. This is a pedagogical handbook that can be used with or without guidance and gives broader overviews of stylistic issues before delving into specifics. Since issues around performance practice and histories of interpretation are designed to be overviews, they are condensed and simplify complex and hotly debated topics. A large chunk of the research is dedicated to establishing a scientific databank of recorded performance history of the twentieth and twenty-first centuries. As a result, all performance/execution recommendations are based on historical evidence and a scientific exploration of artistry.

[1] Brown, Clive, *Classical and Romantic Performance Practice* (Oxford: Oxford University Press, 2002), 177.

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Chapter 1: Methodology

Since this study analyzes two different aspects of orchestral excerpt playing (tempo and articulation), the methodology for each was different to account for their respective objective and subjective issues.

To assess tempo trends, this study tested each recording sample three times: twice using the iPad application ProMetronome and once with the iPad application Tunable. In the case of rubato, it was measured as a section's lowest and fastest tempo[1] and indicated as the resulting average difference. The higher the difference between the measured low and high tempos, the larger the measured overall rubato in a given section. The results from each test were tabulated in excel and evaluated using descriptive and quantitative statistical formulas. Each excerpt was handled as an individual and unrelated example which allowed for greater testing freedom and variety. This gave a comprehensive overview of the trends and clustering that was then further cross-referenced with evidence from primary sources and scholarly research. The tempo recommendations are a result of balancing the statistical recording and historical, written evidence.

In the case of articulation, the study relies exclusively on primary and secondary literature since any analysis of recordings was deemed too subjective to the listener to give an accurate account of the techniques employed. Instead, some basic modern performance tendencies are assumed:

1. unslurred notes with dots tend to imply an off-the-string stroke

[1] It should be noted that any sudden spikes in tempo of only one beat were not factored into this measurement to maintain objective measurements.

2. notes with strokes (carrots) tend to imply a martélé or similar stroke

3. slurs can be either bowings or phrase marks.

These modern conventions are juxtaposed with evidence found in treatises and second-hand, contemporary accounts. Recommendations for bow strokes and articulations are then based on a balance of the discrepancies and adjusted for changes between period equipment and modern bows.

Chapter 2: Articulation – An Overview

Articulation before Beethoven

The study of affects, the *Affektenlehre*, was an aesthetic theory that was widely accepted in the Baroque Era with the purpose of categorizing the kinds of emotions that music could arouse in the audience.[1] The affect therefore would inform performance aspects such as articulation and tempo. This practice carried through into the Classical Era through some of its exponents, such as C.P.E. Bach and the Mannheim School. In 1776, Reichardt writes that a piece's character creates different bow strokes whereby the tempo indications *Adagio*, *Andante*, and *Allegro* require different weight and articulation lengths.[2] Reichardt delineates a graduation of bow contact to the string from none in *Adagio* to quick and frequent lifting in *Allegro*. Tempo and therefore articulation were dependent on the tempo term, notated meter, character, and smallest subdivision.

The Classical period was an innovative time in the history of violin making. Even though the basic design of the violin would not be altered much after the Baroque period, the bow underwent major changes that affected the quality of the sound and articulation possibilities.

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[1] George J. Buelow, "Affects, theory of the," *Grove Music Online,* https://doi.org/10.1093/gmo/9781561592630.article.00253. Retrieved, 10/10/2019.

[2] Clive Brown, "Dots and Strokes in Late 18th- and 19th-Century Music," *Early Music* 20, no. 4 (1993): 596.

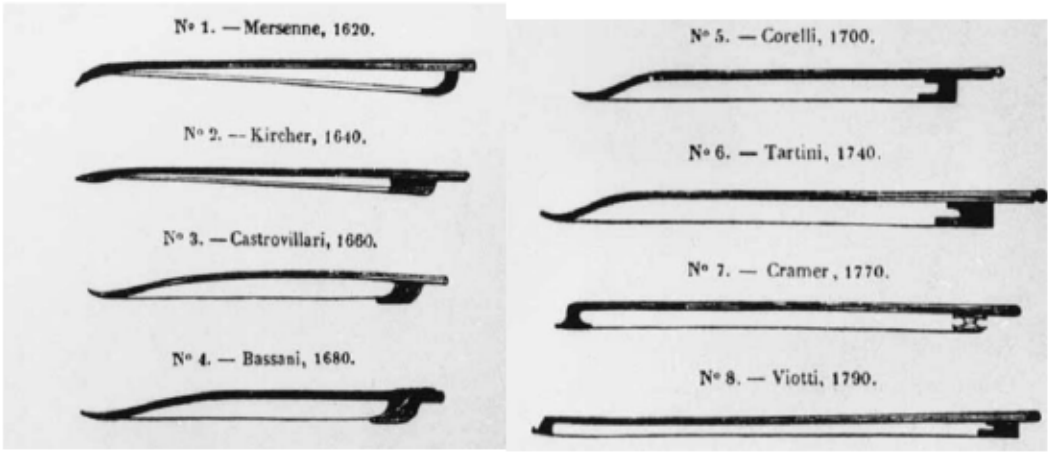

Figure 2.1. Overview of Early Bows until Tourte.[3]

As can be seen from the figure above one of the biggest changes to the shape of the bow was at the tip, creating the new hammer shape in the Tourte-model bow which is the foundation for every modern bow. The result of the new tip was a concave stick through which the modern springing bow strokes became a possibility.[4] Yet, unlike the modern bow, the Classical bow in its many different variations was still designed for articulation and therefore naturally separated sound at bow changes and tapered towards the tip.[5] This characteristic was especially highlighted in medium to fast passages with separate bow strokes which created a distinctly articulated effect[6] that was produced without the stick or hair necessarily leaving the string. However unlike modern bows, the beginning of naturally articulated notes was soft or in Leopold Mozart's observation: "every tone, even the strongest attack, has a small, even barely audible softness at the

[3] Adapted from: David D. Boyden, *History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music* (London: Oxford University Press, 1965), 263.

[4] Robin Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (Cambridge: Cambridge University Press, 1985), 13. And Sol Babitz, *Differences between 18th century and modern violin bowing* (Los Angeles: Early Music Laboratory, 1970), 3.

[5] Sol Babitz, *Differences between 18th century and modern violin bowing* (Los Angeles: Early Music Laboratory, 1970), 3-8.

[6] Clive Brown, *Classical and Romantic Performance Practice* (Oxford: Oxford University Press, 2002), 261

beginning of the stroke."[7] Because of the bow's tendencies, metric emphasis was most easily created by the rule of the downbow so that "if the first crotchet of a bar does not begin with a rest, whether it be even or uneven time, one endeavours to take the first note of each bar with a down stroke, and this even if two down strokes should follow each other."[8]

Example 2.1. Leopold Mozart Examples of the Rule of the Downbow.[9]

In a string of short strokes, the late 18th-century bow creates an articulated effect that is similar to the modern *spiccato* though without the sharp attack that is characteristic of a lower-half modern *spiccato*.[10]

The rise of the modern bow was championed by Giovanni Battista Viotti who became famous for his broad legato style. He and his students founded the new French school of violin playing. The development of the Tourte bow mirrored the shift in taste towards a more connected, lyrical style of playing that was associated with the Viotti school.[11] The Viennese school was consequently influenced by this new style of playing,

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[7] Sol Babitz, *Differences between 18th century and modern bowing* (Los Angeles: Early Music Laboratory, 1970), 4.

[8] Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, translated by Edith Knocker, 2nd edition (Oxford: Oxford University Press, 1951), 74.

[9] Leopold Mozart, *Leopold Mozart's Violinschule oder Anweisung die Violin zu spielen: Neue umgearbeitete Ausgabe* (Leipzig: C.F. Peters, 1817), 21. Annotations of modern downbow marking by author.

[10] Clive Brown, "Bowing Styles, Vibrato and Portamento in Nineteenth-Century Violin Playing," *Journal of the Royal Music Association* vol. 113 no. 1 (1988): 99.

[11] Peter Walls, "Mozart and the Violin," *Early Music* vol. 20 no. 1 (1992): 21.

with Mozart preferring the broad style[12] and Beethoven famously composing the op. 47 Violin Sonata "Kreutzer" in homage to the violinist and pedagogue Rodolphe Kreutzer.

Slurs in the Classical and Baroque eras were a means of showing emphasis and grouping. As a major influence of his time, Leopold Mozart writes that "the first of the united notes must be somewhat strongly stressed, but the remainder slurred on to it quite smoothly and more and more quietly."[13] The implications are twofold: throughout treatises of the time, short slurs not only indicate a bowing but also emphasize the first note by means of a decrescendo. Groups of up to three or four notes should certainly be treated in this manner, whereas it might not be true for slurs with longer note groupings.[14] Leopold Mozart furthermore specifies that the decrescendo implication of slurs can extend to longer groupings as well. This treatment of slurs is certainly natural on a Classical bow given the dynamic tapering to the tip and the inherent separation between bow strokes. In conjunction with the slurs, this particular characteristic is quite different from the basic modern treatment of slurs as continuous sound and dynamic.

Articulation after Beethoven

In the last decades of the eighteenth century, several different models, including the modern Tourte bow, co-existed alongside each other in orchestras and in chamber music. This variety of bow styles correlates with the divergence in bowing techniques: the vanguard of the concave stick allowed for new kinds of articulated bow strokes including bouncing and completely legato bow changes. The origins of springing bow

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[12] Clive Brown, *Classical and Romantic Performance Practice* (Oxford: Oxford University Press, 2002), 275.
[13] Clive Brown, *Classical and Romantic Performance Practice*, 31.
[14] Clive Brown, *Classical and Romantic Performance Practice*, 31-35.

strokes in passagework can be traced back to Wilhelm Cramer whose use of the technique was often imitated and praised in the last two decades of the eighteenth century.[15] However, Louis Spohr's criticism of springing bow technique as the 'old method' in 1803, and his vehement disapproval of the technique for Classical chamber music, highlight a radical shift in bowing technique that stretched well into the middle of the 19th century.

By the early nineteenth century, the schools of violin playing diverged. The French school championed by Viotti's most famous students, Kreutzer, Rode, and Baillot released a comprehensive guide to violin playing in 1803 with a list of bow strokes. It is noteworthy that this treatise does not list any boucing strokes – it is not until Baillot releases an updated edition entitled *L'Art du violon* (1834) that an extensive repertoire of bounced and thrown bow strokes is included in the French school. The German school crystalized around an on-the-string approach, which was carried through most of the nineteenth century with Ferdinand David, Joseph Joachim, and Louis Spohr all deeming the use of springing bow strokes in Classical music as undesirable. Louis Spohr, as the nineteenth-century authority on German violin playing, was well-acquainted with Beethoven late in the composer's life and firmly maintained that it was tradition to not use bouncing bow strokes. Though he admitted to exceptions "in a few scherzos by Beethoven, Onslow, and Mendelssohn."[16] Even though Spohr's violin method (1832) notably omits any mention of springing bow strokes, the subsequent violin methods by David (1863) and Joachim (1905)[17] show increasing interest in bouncing strokes. This

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[15] Clive Brown, *Classical and Romantic Performance Practice*, 273.
[16] Clive Brown, *Classical and Romantic Performance Practice*, 272.
[17] For a more complete genealogy of violin pedagogues, see Appendix B.

progression towards increased inclusion of the varieties of bow strokes indicates a slow shift towards springing styles in the German school of playing by the end of the nineteenth century. Yet rather than replace the legato aesthetic carried through from Spohr and Viotti, the younger generation of German violinists enlargened the bow stroke repertoire, maintaining the seamless legato as "a violinistic virtue that cannot be highly enough praised."[18] The history of the springing bow stroke therefore is one of complete reversals in trends and the intertwining of regional schools of violin playing that however all stem from the core broad style of playing pioneered by Giovanni Battista Viotti.

[18] Joachim and Moser, *Violinschule*, 13, in Clive Brown, *Classical and Romantic Performance Practice*, 166.

Chapter 3: Wolfgang Amadeus Mozart: Symphony No. 39, K. 543

Mozart's Symphony No. 39 is unusual in his symphonic output since it features a slow introduction to the first movement and because the winds are scored without oboe. The lack of the oboe is noteworthy, since this not only significantly changes the sound blend of the winds but also hints at Masonic symbolism. One of the most frequently used instrumentations in lodge ceremonies was two clarinets, two bassoons, two horns.[19] By omitting the oboes, Mozart pulls apart the otherwise well-established wind quintet formation, thereby favoring the sextet and letting the flutes and trumpets float above the darker Masonic sound.

Symbolism and affects carry particular weight in Classical music. Mozart's choice of keys was not only informed by aesthetic associations outlined in music theory treatises but also were, later in his output, infused with Masonic ideas. The number 3 and any multiple thereof was central to Masonic symbolism; any key signature, meter, motivic idea that eludes to or includes the number 3 should therefore be considered to reference Masonic and ultimately Enlightenment values of humanity, wisdom, freedom, and virtue.[20] The key of E-flat with its three flats is therefore one of the clearest Masonic references and is prominently featured in the *Magic Flute*.

Beyond Freemasonry, however, Mozart was also well-versed in the study of affects, the *Affektenlehre*, by which each key and consequently the music was associated with a particular mood or image. Christian Schubart penned one of the popular histories

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[19] Katharine Thomson, *The Masonic Thread in Mozart* (London: Lawrence and Wishart, 1977), 161.
[20] Katharine Thomson, *The Masonic Thread in Mozart*, 41.

of music in the German language[21] in which he identifies the key of E-flat as "the key of love, of devotion, of intimate conversation with God."[22] This association can be observed in the *Magic Flute* as well, since love and devotion are a central plot element. The combination of Enlightenment ideals as presented by Sarastro as well as the multiple lovers' plot lines suggest a deliberate intersection of the E-flat major key's dual association. So even though this symphony's central key of E-flat major, unusual wind instrumentation, and use of triple meter in two movements point clearly to Masonic symbolism, there seem to be multiple interpretive layers to consider that reach beyond Freemasonry to include affects and musical context.

1. Movement 1: Adagio - Allegro

The Adagio opening of the E-flat major Symphony K. 543 is somewhat unusual in Mozart's symphonic output since only this symphony and the *Prague* symphony feature a slow introduction. In many ways this slow introduction is more reminiscent of *Don Giovanni* and the *Magic Flute* than many of Mozart's instrumental works. The stately character of the *Adagio* introduction is derived from the opening of French overtures[23] in its use of dotted rhythms. Since the dotted rhythms are also associated with masonic views,[24] the combination of the figuration with the key of E flat major begs comparison with the Magic Flute. When examining the two openings side by side, the similarities become evident:

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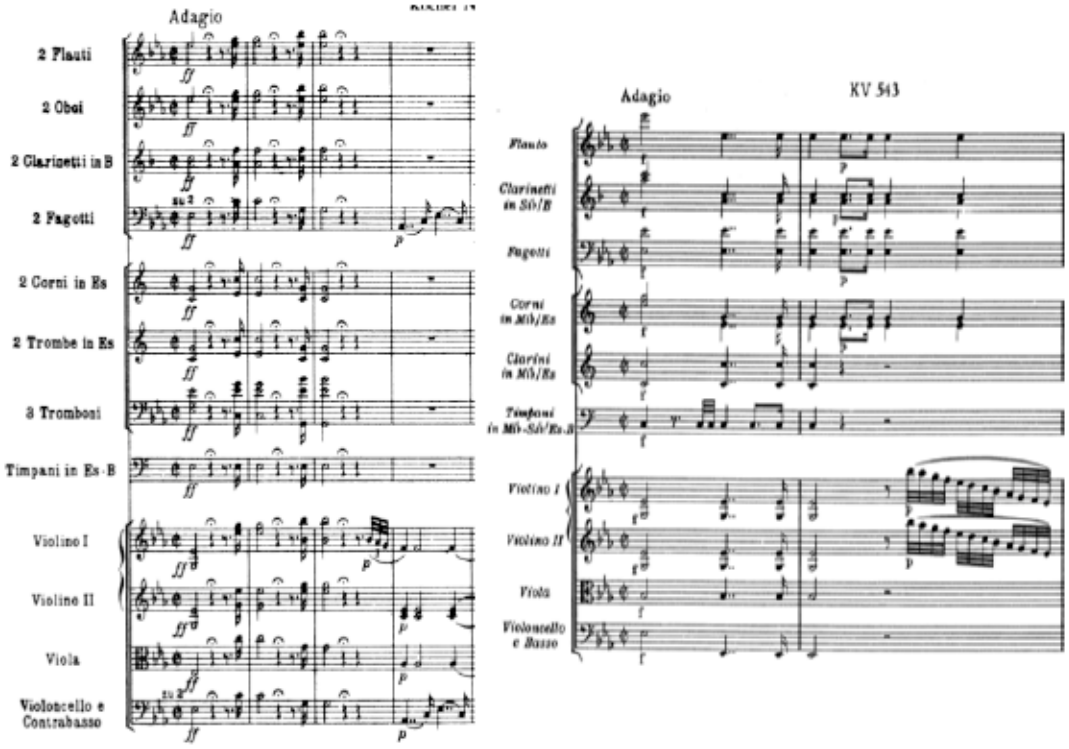
[21] Ted Alan DuBois, "Christian Friedrich Daniel Schubart's "Ideen zu einer Ästhetik der Tonkunst": an annotated translation," (PhD diss., University of Southern California, 1983) http://digitallibrary.usc.edu/cdm/ref/collection/p15799coll3/id/262906,1

[22] Ted Alan DuBois, "Christian Friedrich Daniel Schubart's "Ideen zu einer Ästhetik der Tonkunst": an annotated translation," 434.

[23] Neal Zaslaw, *Mozart's Symphonies* (Oxford: Clarendon Press), 432.

[24] Katharine Thomson, *The Masonic Thread in Mozart*, 42.



Example 3.1.1. Comparison of Opening Measures, W.A. Mozart The Magic Flute mm. 1–4[25] and Symphony No. 39 mm. 1–2.[26]

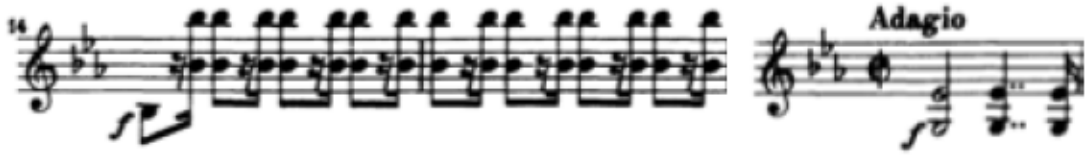
Both openings are marked Adagio and alla breve and feature a double-dotted quarter note figure that in the *Magic Flute* is repeated twice. In the symphony, the first measure figure is also repeated twice so that in both cases the gesture is heard a total of three times – a common stylized form of the threefold knocking on the door to request initiation.[27] On a metric level the double-dotted quarter note figure divides the measure into two beats, emphasizing the alla breve time signature. This is particularly obvious in m. 4 of the *Magic Flute* bassoon and cello/bass parts: the gestures are slurred by the half note even though the other string parts clearly outline a quarter note pulse. Similarly, the timpani in

[25] Wolfgang Amadeus Mozart, *The Magic Flute* (London: Eulenberg), 1.
[26] Wolfgang Amadeus Mozart, *Symphony No. 39* (Kassel: Bärenreiter Verlag, 1957), 1.
[27] Katharine Thomson, *The Masonic Thread in Mozart*, 42.

m. 1 of the Symphony places the fourth beat – the winds then take up the quarter-note pulse a measure later. Of particular interest is the timpani figure since dotted eighth notes were particularly associated with Masonic musical symbolism to promote courage and resolution.[28] The prevalence of dotted rhythms throughout the introduction of the E-flat Symphony suggests a combination of a stately character derived from the French overture and a resolute, seeking character of the Masonic elements.

Articulation

The *Adagio* in the first movement present rhythmic and articulation challenges since none of the dotted rhythm figures indicate articulation marks. There are two types of dotted figures in this passage that need to be treated differently based on the notation: first, the eighth-note figure in m. 14 and, second, the double-dotted quarter note in m.1.



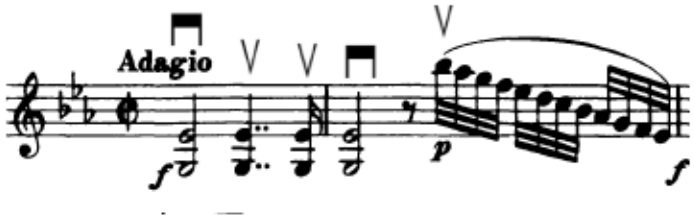
Example 3.1.2. Comparison of mm. 14 and 1, W.A. Mozart, Symphony No. 39, mvt. 1.[29]

While the eighth-note figure in m. 14 ostensibly sounds like a dotted rhythm, the addition of the sixteenth-note rest instead of the rhythmic dot indicates a clear separation between the two notes[30] that is not necessarily the case in the figure of m.1. In the context of an

[28] Katharine Thomson, *The Masonic Thread in Mozart*, 42.
[29] Wolfgang Amadeus Mozart, *Symphony No. 39*, Violin I part (Leipzig: Breitkopf und Härtel, n.d.), 1.
[30] Clive Brown, *Classical and Romantic Performance Practice*, 226.

Adagio marking, as according to Reichardt,[31] the rest allows for the bow to leave the string and thereby allowing for a sonic separation between the two notes. In m. 8 and following, it is therefore advisable to not hook the notes in down- and upbows by the quarter-note beat but to play separate bows on every note.

Conversely, the figure in m. 1 creates a more complex set of circumstances since there is no rest and because the succession of strong versus weak beats requires attention to Leopold Mozart's rule of the downbow. Since the downbeat of m. 1 has to start on a downbow, there are two options for bowing the opening figure: with a retake on beat 3 or by hooking the sixteenth note on the upbow. Since retakes would interrupt the sound, the second bowing option is more advantageous – Leopold Mozart also prefers a hooked bowing in similar contexts.[32] The resulting hierarchical emphasis of the E-flats becomes increasingly weaker from m.1–beat 1 to m. 2–beat 1.



Example 3.1.3. Bowings for W.A. Mozart, Symphony No. 39, Adagio, mm. 1-2.[33]

The runs in m. 2 and following then are played on an upbow, preserving the dynamic differences. It is only important that the sixteenth note in any of these options does not start to sound stronger than the beat – a clear internal subdivision of in particular the double-dotted quarter note will ensure the proper length of the note. Paying special

[31] See this thesis, p. 1; in Clive Brown, "Dots and Strokes in Late 18th- and Early 19th-Century Music," 596.

[32] See example 4 (a) versus (b), in Leopold Mozart, *Versuch*, 125.

[33] Wolfgang Amadeus Mozart, *Symphony No. 39*, Violin I part (Leipzig: Breitkopf und Härtel, n.d.), 2.

attention and internalizing the timpani's rhythm will help maintain a steady and structured understanding of this measure's figure.

This movement's introduction features extreme and sudden dynamic shifts that delineate the E-flats from the 32nd-note runs. Since those are marked *piano* and lead directly into another E-flat statement before being sequenced, each run should start upbow. Though it is no longer tasteful to slightly emphasize each eighth-note subdivision in runs, as Leopold Mozart advises,[34] the recommendation does make the point that an internal pulse is essential for each of these runs in order to guarantee regularity and clarity for each note. Maintaining an internal pulse by the eighth note therefore will prevent rushing through the run and help accurately transition back to the dotted E-flat figures.

The syncopations in mm. 7–8 should be played lyrically so that the beat is not emphasized, with the phrase going to the top of the line. Since especially in keyboard music it is common to find long slurs as phrasing indications, the slur in this case can very well be understood as another phrase marking. This is especially true in an audition setting in which every note does need clarity and a round sound. The syncopations should therefore be treated with lyricism rather than as a predominately rhythmic figure against the bass line. Any bowing choice here needs to be weighed for its ability to create a long cantabile line while minimizing any awkward breaks due to string crossings or bow changes.

[34] Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 118.

Tempo

Mozart's tempo markings, Adagio and *alla breve*, need to be considered in combination when finding a performance tempo. Adagio to the modern player tends to be a very slow tempo that is subdivided at least one level beyond the time signature. Adagio in Mozart's time however was not as slow, the truly slow tempos being reserved for Lento and Grave markings.[35] As the literal translation suggests, Adagio – at ease – is a tempo that is comfortable and not weighed down by excessively drawn out long notes or rushed fast notes. Alla breve indicates a larger pulse denominator and therefore suggests a faster tempo than common time. In the context of Adagio therefore, the alla breve will increase the base tempo of the Adagio by being felt in larger metric increments. The *Adagio* and the *alla breve* markings could therefore be at odds since cut time as a faster meter than common time is hard to reconcile with a feeling of *Adagio*.

In general, an *alla breve* marking indicates a bisected measure whereas in 4/4 the measure would be partitioned into four equal parts. While this can mean that the pulse should be felt by the half note, the level of rhythmic subdivision will define the pulse. So, while the Violin I part seems to move at the half note, the prevailing pulse in the entire orchestra is upheld in the winds at the quarter note level. In this slow introduction, the smallest subdivisions are the 32nd notes but since this these 32nd notes are gestural and intermittent in nature, they are not necessarily of metric significance. Of more interest though are the dotted figures: in the E-flat motive (m.1) they bisect the measure whereas the figures in mm. 7–8 partition the measure into 4. Based on the two distinct dotted

[35] See Neal Zaslaw, "Mozart's Tempo Conventions," *Report of the Eleventh Congress of Copenhagen 1972*, edited by Henrik Glahn, Søren Sørensen, and Peter Ryom (Copenhagen: Edition Wilhelm Hansen, 1972): 725.

figures, Mozart can be seen to play with the divisions of the measure so that the entire introduction is not solely in 2 nor 4. Given their Masonic significance, the dotted eighth notes are of motivic and metric importance so that using a pulse denominator smaller than the quarter note would disintegrate the figure. Furthermore, emphasizing the eighth note in this slow introduction clearly stresses each quarter note which minimizes the *alla breve* half-note feeling.[36]

According to Jean-Pierre Marty, ♩=46 BPM (♪=92 BPM) has served as the average tempo marking for this symphony's *Adagio* introduction.[37] Since Marty's scholarship does not indicate the distribution or range of performances examined, his metronome marking can only serve as an indicator. The study below found that the average tempo of 65 recordings from 1944 to 2016 clocked in at around 82 BPM to the eighth note, 10 BPM slower than Marty's observation. Based on the recording samples, very little rubato falls outside of the graceful ending of phrases and the allowing for breathing between phrases. Additionally, most recording tempos were quite consistent across phrases. The application of rubato across the recording sample size, therefore, seems negligible and can be omitted in live performance.

[36] Jean-Pierre Marty, *The Tempo Indications of Mozart* (New Haven: Yale University Press, 1988), 58.
[37] Jean-Pierre Marty, "Mozart's tempo indications and the problems of interpretation," in *Perspectives on Mozart Performance*, edited by R. Larry Todd and Peter Williams, 57.

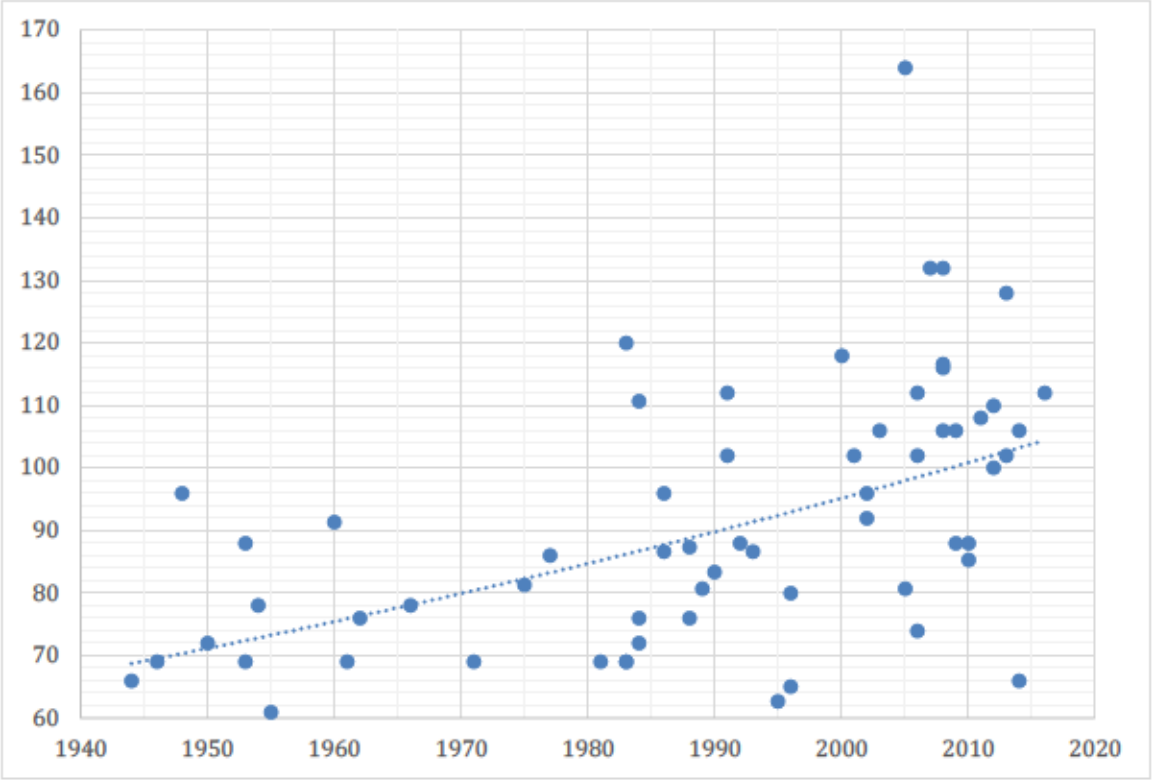


Figure 3.1.1. Mozart Symphony no. 39, I Adagio: Tempo/Date of Recording correlation.

The dotted trendline in Figure 3.1.1 demonstrates a gradual shift towards faster tempos for the opening Adagio, so that, in general, faster tempos are a hallmark of the 1990s and later. Two trends emerge from the recording sample, first, in which the tempo term *Adagio* seems to be applied to the eighth-note level so that the pulse falls in the range of ♪= 66-78. Over half of the recordings that fall within this tempo range were recorded before 1980 and a total of nearly 90% recordings at ♪=66-78 were recorded before 1990. This suggests that this lower tempo range represents traditional tempos from

the early second half of the 20th century with examples by Herbert von Karajan with the Berlin Philharmonic[38] and the Vienna Philharmonic under Leonard Bernstein.[39]

The second tempo area lies at around ♪=106–120. Here it is possible to feel the pulse by the quarter note. Since 84% of the recordings at 106–120 BPM were recorded after 2000 and because the two recordings from the 1980s in this tempo range are either performed on period instruments or by conductors with a recorded interest in performance practice, 106-120 BPM is likely a current tempo range that reflects a certain sensibility to historical performance practice. With an average of ca. ♪ =112 (♩=56), this tempo range is quite similar to Hummel's marking: ♩= 60.[40]

In the case of an audition, the choice of tempo for this excerpt should depend very much on the type of orchestra, though given the obvious trend towards faster tempos in newer recordings, it would be a advisable to lean more towards the faster and more contemporary end of the tempo range with a pulse feeling by the quarter note.

Some recommended recordings that fall within the tempo range: Nikolaus Harnoncourt with the Royal Concertgebouw Orchestra,[41] Jaap ter Linden with the Mozart

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[38] Herbert von Karajan, conductor, Berliner Philharmoniker, *MOZART: Symphonies Nos. 33 and 39 / Eine kleine Nachtmusik,* recorded 1971, EMI Classics/Warner Classics 0724347689154, 2005, compact disc.

[39] Leonard Bernstein, conductor, Wiener Philharmoniker. *Mozart The Late Symphonies / Great Mass in C / Requiem*, recorded 1981, Deutsche Grammophon 028947766971, 2007, 6 compact discs.

[40] Beverly Jerold, "Hummel's Metronome Marks for Mozart and Beethoven," *The Beethoven Journal* 26, no. 2 (1996), 15.

[41] Nikolaus Harnoncourt, conductor, Royal Concertgebouw Orchestra, *MOZART: Symphonies Nos. 38, "Prague" and 39*, recorded 1984, Teldec 809274982865, 2004, compact disc.

Akademie Amsterdam,[42] and Jukka-Pekka Saraste with the Scottish Chamber Orchestra.[43]

2. Movement 2: Andante con moto

The second movement is structured in a binary form that is characterized by its economy of motivic material. Much of the movement's variety comes from changing accompanimental figures and sequencing of the first measure's characteristic dotted figure. This movement's affect shifts between the first half and second half in which the former is characterized by warmth and playfulness whereas the latter is stormy and driven. The key of A-flat major for the movement creates a muted quality that according to Christian Schubart's influential book, *Ideen zu einer Ästhetik der Tonkunst* was associated with the grave and death.[44] [45]

The Masonic view on death as a friend is a powerful symbol in connection with this movement, same as the first movement's slow introduction, prominently features dotted rhythms which in Masonic music "was often used to promote courage and resolution."[46] Yet another symbol for courage and resolution is the steady pulse as can be found in mm. 40–43. Musical symbolism for death, courage, and resolution can be found

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[42] Jaap ter Linden, conductor, Mozart Akademie Amsterdam, *Mozart Complete Symphonies*, recorded 2002. Brilliant Classics BC94295, 2011, 11 compact discs.

[43] Jukka-Pekka Saraste, conductor, Scottish Chamber Orchestra, *MOZART: Symphonies Nos. 32, 35, 36, 39, 41: Haffner, Linz, Jupiter*, recorded 1991, Erato-Parlophone 0724356145153, 2005, 2 compact discs.

[44] Ted Alan DuBois, *Christian Friedrich Daniel Schubart's "Ideen zu einer Ästhetik der Tonkunst": an annotated translation* (PhD diss., University of Southern California, 1983), 443.

[45] Ted Alan DuBois, *Christian Friedrich Daniel Schubart's "Ideen zu einer Ästhetik der Tonkunst,"* 443.

[46] Katharine Thomson, *The Masonic Thread in Mozart* (London: Lawrence & Wishart, 1977), 42.

in different combinations throughout the movement which with the muted quality of A flat major, creates for a somber but deeply cantabile slow movement.

Articulation

Similar to the treatment of long slurs in the first movement excerpt, the long slurs in this movement, such as at the beginning, would have been played unbroken to evoke one gesture that tapers to the resolution in the next bar. Since the Classical bow tapers, the effect is one of tension and resolution in one breath. For that reason, each gesture would have started downbow, necessitating quick retakes during the eighth-note rests.[47] The natural tendencies of the Classical bow, however, does not preclude the phrasing of notes over the course of a slur by means of hair pins (or variations of *mesa di voce*). Since the phrase shape is localized, the overall effect of the long slur would still be a relative decay from frog to tip of the bow. Starting m. 15, the two-note slurs disguise a notated lower-note ornament (the *port de voix*) which rhythmically indicates the harmonic importance of the longer note. However, since slurs imply a decrescendo, the effect is a lilt with slight emphasis on the 32nd note. Mozart meticulously notates every rest, the separation between each figure is clearly intended and should, therefore, be executed accurately.

Reichardt prescribes that *Andante* requires the lightness of an *Allegro* bow but without the sharpness or rapidity of leaving the string at the end of the note. Fast notes, however, would have already been separated.[48] This is of particular interest in m. 38

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[47] See discussion on Leopold Mozart's rule of the downbow on p.6.

[48] Clive Brown, "Dots and Strokes in Late 18th- and 19th-Century Music," *Early Music* 20, no. 4 (1993): 596.

which feature constant accompanimental sixteenth notes which are not indicated articulation markings and could therefore easily be performed without any separation. On a Classical bow that might be possible, however, the translation of such a sound onto a modern bow yields a fully connected sound that goes against Leopold Mozart's observation that "every tone, even the strongest attack, has a small, even barely audible softness at the beginning of the stroke"[49] and the Classical bow naturally tapers in dynamic to the tip. The resulting sound is not fully connected and certainly also not uniform in dynamic. A player with a modern bow should be make sure to slightly separate the notes so that each note receives the slightest decrescendo.

The issue of dots versus strokes (or carrot) comes into play in mm. 46–49 in which it is tempting to interpret the marks as various rhythmic shortenings of the note value. The divergence of German and French schools of violin playing is of particular importance here since the conventional modern interpretation of dots and strokes as rhythmic shortening is part of the French violin school starting the early 19th century.[50] As a German composer surrounded by the German violin school of the 18th century, dots and strokes in Mozart indicated varying levels of emphasis. The stroke generally indicates a stronger emphasis than the dot but does not necessarily include the shortening of the note value. In this passage, the first of the two eighth notes in each measure would be more emphasized than the second and the sixteenth notes would receive even less emphasis due to the use of dots and shorter note values.

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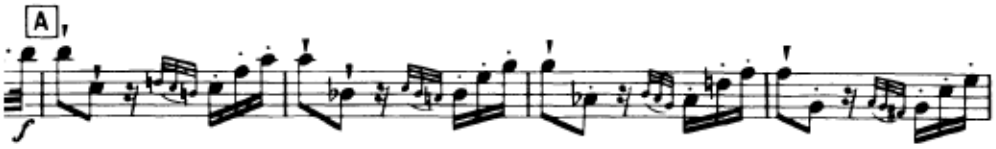
[49] Sol Babitz, *Differences between 18th century and modern bowing*, 4.

[50] Clive Brown, "Dots and Strokes in Late 18th- and 19th- Century Music," 601. Reference to Baillot *L'Art du violon* (1834) in Clive Brown, *Classical and Romantic Performance Practice*, 101.



Example 3.2.1. W.A. Mozart, Symphony no. 39, Andante con moto, mm. 46–49.[51]

For the modern player, this translates into sonically separated but heavy notes (keeping in the mind the properties of the Classical bow's sound production) that maintain the full note value. The most emphasis is placed on the downbeat eighth note of every measure.

The grace notes in mm. 46–49 are an interesting hybrid of several embellishments since with the main note they sound like a turn (∾) but are neither fully written out nor marked by the aforementioned symbol. Since turns or Doppelschlag, as Leopold Mozart calls them, tend to be placed on notes that move in stepwise motion, the grace notes in this particular spot cannot be considered turns as they fall on a note that moves away by leaps. Quantz in his 1752 treaty on flute playing identifies the three-note ornament as some of the simplest ways to embellish a note.[52] However, there is no evidence of the rhythmic placement of the grace notes in the Quantz. Leopold Mozart does give some clues on what happens to a note value when an ornament is placed in the middle of a beat and between notes.

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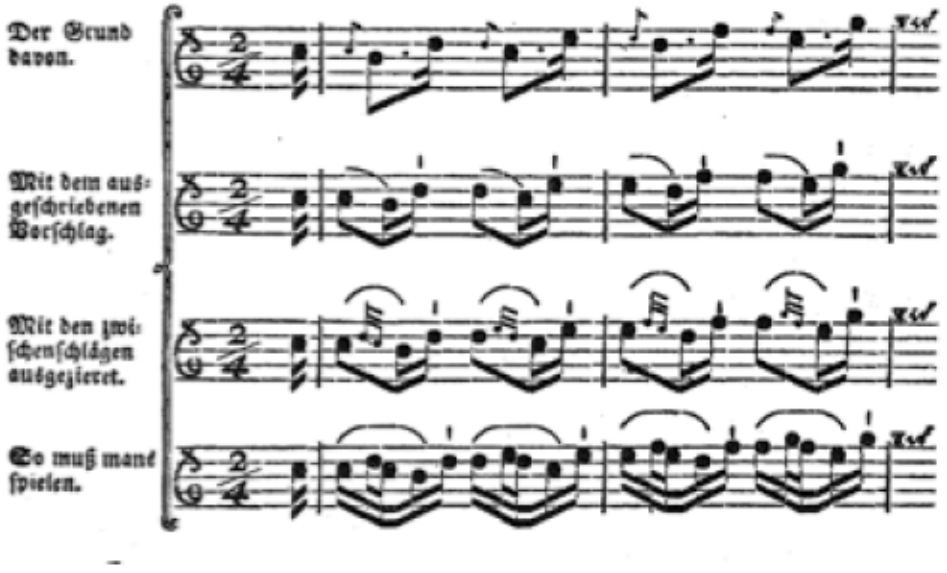
[51] Wolfgang Amadeus Mozart, *Symphony No. 39*, Violin I part (Leipzig: Breitkopf und Härtel, n.d.), 6.

[52] Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin: Johann Friedrich Voß, 1752), Tabelle IX, Exemple.



Example 3.2.2. Leopold Mozart on the execution of grace notes in the middle of a beat.[53]

Example 3.2.2 demonstrates that the value of the note preceding the ornament is halved while the main note retains its full value. In lieu of a note, the rests in the symphony should be treated as if they were a played note. The implication therefore is that the sixteenth note rest gets halved, the grace notes are placed on the second 32nd note, and that the main notes are played in time. The ornaments therefore take on the rhythmic value of three triplet 64th notes. When practicing this particular rhythmic intricacy, it is important to remember that the main note after the ornamentation is the beginning of a gesture to the next downbeat and should therefore not be stressed more than subsequent notes.

[53] Leopold Mozart, *A Treatise on the Fundamental Principals of Violin Playing*, 178.

Tempo

Andante as a tempo term as has changed meaning since the 18th century. Modern performance still follows the mid to late-nineteenth century practice of slower *Andantes* *Andante* at the turn of the 19th century was classified as one of the faster tempos, leaving the slower paces to the terms *Grave*, *Lento*, and *Andantino*. Leopold Mozart indicates that *Andante* is faster than *Andantino*[54] which is opposite of the 19th century and Wolfgang Amadeus's understanding of *Andante* seems to reflect that of his father's.[55] As a result, the modern understanding of *Andante* as a slower tempo stands at odds with 18th-century conventions and the understanding of *Andante* as a calm, walking pace.[56] The key signature's association with death could call for a slower, mournful tempo. However, Mozart's deliberate *con moto* marking suggests not only an intentionally faster tempo than might be associated with a somber affect but also his awareness of a musicians' inclination towards a heavier and slower tempo.

One of the difficulties in discerning historical performance tempos is that Mozart's music predates the invention of the metronome. The only contemporary sources for tempos are therefore treatises, accounts of performances, and edited editions by disciples. Hummel (1823/24) and Czerny (1839) both arranged the last six Mozart symphonies for the flute, violin, cello, fortepiano and four-hand fortepiano respectively. Both added metronome marks to the arrangements with Czerny and Hummel both setting the eighth note at 108 BPM.[57] At the other end of the spectrum Marty argues that an

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[54] Clive Brown, *Classical and Romantic Performance Practice,* 353.
[55] Neal Zaslaw, *Mozart's Symphonies*, 495.
[56] Ibid., 338.
[57] Beverly Jerold, "Hummel's Metronome Marks for Mozart and Beethoven," *The Beethoven Journal* 26, no. 2 (1996): 15.

Andante in $\frac{2}{4}$ in which the phrasing links eighth notes should really be felt in $\frac{4}{8}$. In such a case, he suggests a tempo of ♪ =84.[58]

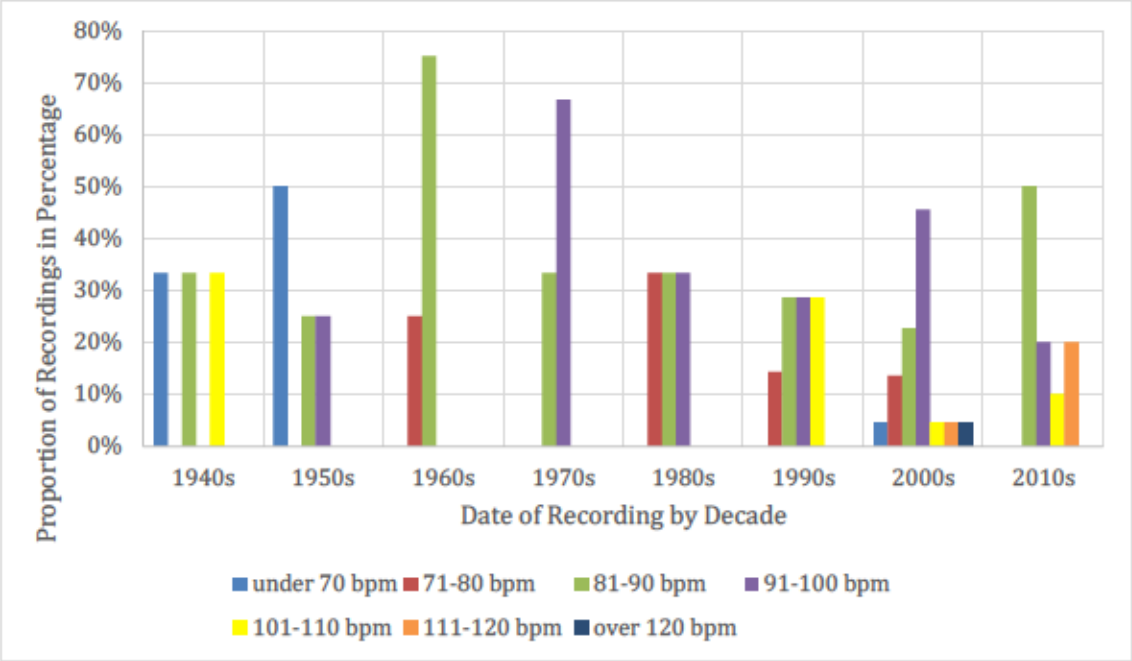

Figure 3.2.1. Mozart Symphony 39, ii: Recording Tempo (m. 1) Spread by Decade.

Figure 3.2.1 shows, by decade, the spread of recording tempos starting at the downbeat of the Andante movement. Two conclusions can be made from the figure above: first, that Marty's tempo of ♪=84 is within the dominant tempo range in the 1960s and the 2010s. Secondly, the Czerny/Hummel tempo of ♪=108, contained within 101-110 BPM (yellow), never dominates the trend in any given decade. While Czerny's and Hummel's tempo seem to lie on the upper extreme of recording tempos, Marty's tempo is a little bit slower than the average tempo.

In this study's cross-section, there was a wide array of performance tempos with measurable rubato in long slurs (i.e. m. 1–7). This study found that the average tempo for

[58] Jean-Pierre Marty, *The Tempo Indications of Mozart* (New Haven: Yale University Press, 1988), 13.

the first theme (mm. 1–7) started at around ♪=90 with rubato of around 2 BPM. Mm. 8–19 registered an average tempo of ♪=96 with rubato of 0.5 BPM and m. 28 average at ♪=97–98 with an average rubato of 1.2 BPM. This suggests that while the average tempo rose throughout the excerpt, with it tended to come a more restrained rubato.

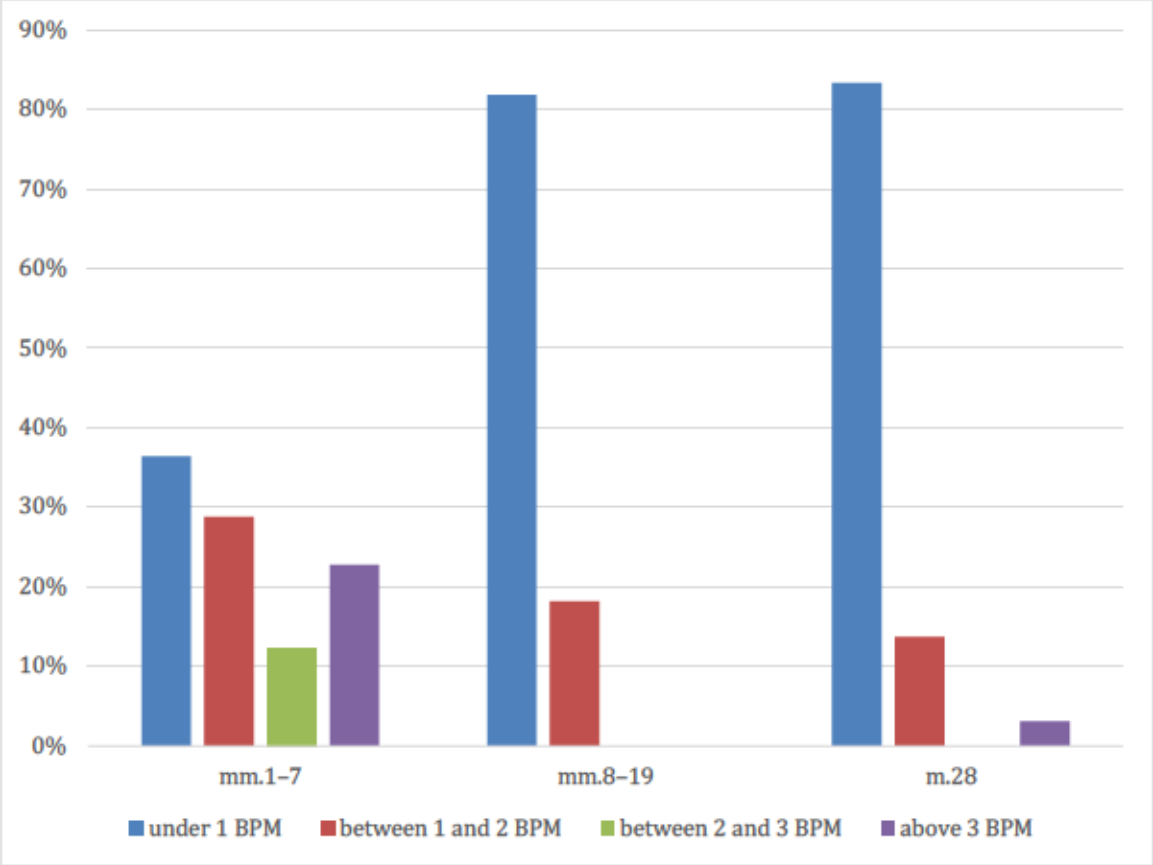

Figure 3.2.2. Mozart Symphony 39, ii: Percentage of Rubato Occurrence per Excerpt Portion.

As Figure 3.2.2 illustrates, the opening seven measures of music use the broadest rubato with 35% of recordings exhibiting rubato of over 2 BPM (with the most extreme at 10 BPM). By m. 28, fewer than 5% of recordings feature rubato more than 3BPM. This dramatic drop in rubato over the course of the excerpt is curious since the first two

measuring points feature the same thematic material, and because rubato tends to be more associated with Romantic rather than Classical music.

In a lineup of over 60 recordings that stretch over of six decades, the relationship between tempos between each section measurement becomes immediately evident and shows possible schools of thought. These recordings were selected for their similar tempo relationships and for the frequency with which this occurred, presenting roughly 10% of all sampled recordings. The table below lists the base tempo of each recording's section as well as the measured rubato.

Table 3.2.1. Mozart Symphony 39, ii: Czerny/Hummel Tempo Relationships.

Orchestra/ Conductor	Recording Date	m.1	Rubato	mm. 8-19	Rubato	m. 28	Rubato
Chicago Symphony Orchestra/ Fritz Reiner	1954	98	0	108	1.3	109	.6
Academy of Ancient Music/ Jaap Schröder, Christopher Hogwood	1983	99	1.3	106	1.3	108	0
Royal Concertgebouw Orchestra/ Nikolaus Harnoncourt	1984	98	5	105	1.3	107	0.6
Tasmanian Symphony Orchestra/ Sebastian Lang-Lessing	2002	97	3.3	105	0.6	106	2
Ensemble Orchestral de Paris/ John Nelson	2008	98	2	109	0	109	0
Danish National Chamber Orchestra/ Adam Fischer	2013	98	0.6	107	1.3	110	0.6
Australian Chamber Orchestra/ Richard Tognetti	2016	97	10	106	0	106	0

The recordings in Table 3.2.1 demonstrate not only the striking similarities in choice of tempos but also highlight the vastly different approach to rubato within each of the

sections. While the Nikolaus Harnoncourt recording (1984) and the Richard Tognetti recording (2016) seem to use nearly identical tempi, the treatment of rubato shows twice the maximum measured increase in speed in the Tognetti. Conversely, there is no rubato past m.8 in the Tognetti, whereas, in the Harnoncourt, the application is gradated. With the exception of the Adam Fischer recording (2013), all recordings show a gradated use in rubato between the first and last section, suggesting that there is a practice towards employing a stricter adherence to the pulse by the second theme. All these recordings transition to the Czerny/Hummel tempo (108 BPM) on measure 8.

Another set of recordings that seem to follow a different tempo philosophy are centered around Marty's tempo of 84 BPM.

Table 3.2.2 Mozart Symphony 39, ii: Marty Tempo Relationships

Orchestra/Conductor	**Recording Date**	**m.1**	**Rubato**	**mm. 8-19**	**Rubato**	**m. 28**	**Rubato**
Cleveland Orchestra/George Szell	1960	84	1.33	88	0	87	0
New York Philharmonic/Leonard Bernstein	1961	84	0	88	0	86	0
Staatskapelle Dresden/Colin Davis	1981	80	4.6	86	0	88	0
Hungarian State Orchestra/Janos Ferencsik	1989	83	0.7	85	0	89	0
Orchestra di Padova e del Veneto/Peter Maag	1996	84	0.7	86	1.3	82	0.7
Staatsorchester Darmstadt/Matthias Rexroth	2012	86	0	86	0	89	0
London Mozart Players/Jane Glover	2014	82	0	84	0	86	0

In this set it is remarkable that there is very little measured rubato, with the noted exception of the opening phrase in the Colin Davis recording (1981). And like with the previous set of recordings, this one is spread over five decades. It appears to represent a different approach to the music with a stricter adherence to a slower pulse throughout the excerpt. However, both sets of recordings have an increase of tempo over the course of the excerpt in common, though this second set also presents a more restrained approach, with the largest tempo jump at 6 BPM, whereas the first set presents tempo jumps of up to 11 BPM. The tempo bump of 7-11 BPM at m. 8 is significant since it is a feature in 2 in 5 recordings. Out of those, half start at Marty's tempo ♪ =84. Therefore, 40% of all recordings present a combination of the two sets examined above in which they present the slower tempo from set 2 but feature more extreme tempo fluctuations of set 1.

There are several possible reasons for the increasing tempo and decreasing use of rubato throughout the excerpt:

1. Lack of rhythmic motor: this is particularly evident in mm. 1–7 in that the motive is developed under constant sixteenth notes in m. 9 and following, whereby the measured rubato decreases significantly, and the average tempo rises.
2. Change of character: This is most observable between mm. 1–7 and m. 28; the average tempo jumps by 6-8 BPM which correlates with a shift from long slurs with lilting dotted rhythms to angular intervallic leaps with shorter descending runs.
3. Rubato: By the mid-19th century accelerandos and ritardandos that are linked to dynamic swells were becoming so much the norm that "this manner had already become so fixed in the minds of the musical public that they firmly believe a

> diminuendo must be slowed down and a crescendo speeded up […].”[59] The employment of rubato in this excerpt does tend to follow the contour of the line so that rising lines push whereas falling lines pull back.

Clearly, the rubato use exhibited in many of the surveyed recordings is an anachronism for Mozart and speaks to the influence of Romantic interpretation and taste vestiges that have survived to this day. At the end of phrases especially in cantabile, however, a slight pulling back might be appropriate as according to Kalkbrenner and Czerny.[60]

Few commercial recordings are available that remain steady throughout and between sections. The rubati are not notated, so as result, the presence of rubato is the interpretative choice of the conductor. During the 18th century orchestral performances were often held without a modern conductor and with fewer rehearsals than modern performances. It is thus highly unlikely that rubato could have been a part of common-practice performance[61] since without a modern conductor or substantial rehearsal time, it would be very difficult to coordinate rubatos within and across sections. “[…] It seems that in performances of purely orchestral music during the late eighteenth and early nineteenth century little use of unwritten rallentando or accelerando was envisaged, since the necessary conditions were rarely present.”[62] The rubato and liberty of tempo observed in modern recordings is likely a nineteenth-century tradition rooted in the rise of the virtuoso conductor.[63]

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[59] J. Feski in 1833, in Clive Brown, *Classical and Romantic Performance Practice*, 384.
[60] Clive Brown, *Classical and Romantic Performance Practice*, 386.
[61] For further reference: “During the eighteenth and the early part of the nineteenth century the opinion of the majority of eminent authorities was in favour of a restrained, even extremely restrained employment of tempo flexibility where it was not marked by the composer. […]” in Clive Brown, *Classical and Romantic Performance Practice*, 375-76.
[62] Ibid., 389.
[63] Ibid., 394.

While it seems that there are three competing approaches to tempo and rubato, Figure 3.2.1 suggests that the tempo range 91-100 BPM is the more modern tempo than 81-90 BPM. Marty's ♪=84 tempo is therefore not a recommended, though justifiable tempo. Instead, it would be advisable to stay with the median tempo findings of this cross-study: ♪=90-96 with some slight rubato as a lyrical inflection device.

Two recordings stand out as particularly good references; first Christopher Hogwood with the Academy of Ancient Music[64] because of the use of a variety of articulations and the use of period instruments, and secondly the Cleveland Orchestra under Christoph Dohnanyi[65] as an example of a steady performance by a modern orchestra. Both recordings stand out as examples of the tempo and rubato findings in this study and are representative of period and modern performance styles.

3. Movement 4: Finale - Allegro

As with this symphony's first movement, the finale is set in E-flat major, "the key of love, of devotion, of intimate conversation with God."[66] Yet, unlike the majesty of the first movement introduction, this movement is spirited, light, and energetic and does not feature any hallmark Masonic musical symbolism as laid out in the two previous subchapters. The opening theme is derived from a contredanse[67] that pulls much of its energy from the leap into m. 2 and the sudden halts of motion on the dotted quarter notes. While this movement's E-flat major religious connection could pull the affect into a

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[64] Christopher Hogwood, harpsichord, Jaap Schröder, concert master, Academy of Ancient Music. *Mozart: The Symphonies*, Editions de l'Oiseau-Lyre ABW8563BM, 1983, 19 compact discs.

[65] Christoph von Dohnanyi, conductor, The Cleveland Orchestra, *Mozart Symphonies No. 35-41,* Recorded 1990, London 436 421-2, 1993, 3 compact discs.

[66] Ted Alan DuBois, *Christian Friedrich Daniel Schubart's "Ideen zu einer Ästhetik der Tonkunst": an annotated translation,* 434.

[67] Neal Zaslaw, *Mozart's Symphonies* (Oxford: Clarendon Press, 1989), 435.

spiritual and contemplative affect, the energy constantly pulls this movement into the dance world. When performing this movement, the affect and complexities of the key's multiple associations should be balanced in favor of the raucous contredanse.

Articulation:

The overall sound world of the fourth movement's *Allegro* rests within the nature of the bow stroke and articulation. Reichardt in 1776 writes that an *Allegro* has a sharpness of the bow in detached notes that is characterized by the sharpness of the *Abzug* (the way in which the bow leaves the string).[68] Reichardt further suggests that dots on short imply an extra emphasis which opposes the modern style of shortening the sounding note value. In the opening theme, the effect of the emphasis on the eighth notes (m. 2) highlights the spirited dance quality of the theme and creates an off-kilter metric effect. The combination of the leaping eighth notes and the reel-like nature of the pick-ups in measure 1, 3, 5, and the like suggest a light and exuberant interpretation.

Zaslaw's contredanse interpretation is also present the stylized fiddling figure of m. 16 and following, idiomatic of 18th-century English country dances.[69] Löhlein explains the technical execution of the figuration and slurring patterns:

> "The first of the slurred notes receives a special pressure and is sustained somewhat longer than the notation requires; the other is delivered more weakly and shorter; the third and fourth are played with a short staccato in the middle of the bow."[70]

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[68] Clive Brown, "Dots and Strokes in Late 18th- and 19th-Century Music," *Early Music* 20, no. 4 (1993): 596.

[69] See Ex. 5, Freda Burford, "Contredanse," *Grove Music Online*, 2001, https://doi.org/10.1093/gmo/9781561592630.article.06376, retrieved 08/24/2019.

[70] Clive Brown, *Classical and Romantic Performance Practice*, 53.

Löhlein specifies that the separate notes should be played with a short staccato.[71] Scholars including Clive Brown suggest that the inclusion of dots over unslurred notes such as in the 4th movement (mm. 14–16) are courtesy markings to indicate the stop of slurs rather than an instruction to add a short bow stroke. This is a notational practice that was common until well into the 19th century[72] and that can also be observed in the Schumann Symphony No. 2 excerpt (see p. 75). While it could seem that the two instructions are mutually exclusive, the meaning of staccato as a short articulation in modern playing is vastly different from the Classical implications and is differentiated depending on tempo. Löhlein's staccato instruction indicates a separation of notes by means of articulation rather than a specific bowing technique. Riepel suggests that in *Allegro* tempos the dot translates to a stroke played in the upper third of the bow without any separation and that, as in the case of Löhlein, the dots just mean to break the slurring pattern. Combining the instructions of Löhlein, Riepel and others, there is agreement that this kind of passage work would have been played in the upper half of the bow and that the dots in the context of *Allegro* indicate a separation of notes.

To a modern player with a modern bow, the instruction to play that kind of passage in the upper third of the bow might be surprising since the modern bow does not articulate naturally in that part of the bow. While the wide range of bow models in circulation at the end of the 18th century makes a definitive pinpointing of bows used at either symphony's premiere or in Mozart's preferred orchestras highly speculative, it is likely that Tourte-model bows were not widely circulated yet at the time of this

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[71] In this context, *staccato* refers to a short articulation, not the string-specific technique of up-or downbow staccato.

[72] Clive Brown, *Classical and Romantic Performance Practice*, 208.

symphony's premiere. Pre-Tourte bows naturally articulate every stroke softly and were also held with a much lower right arm than is common in modern playing.[73] These factors would have allowed for an effortless and quickly articulation. In modern terms, an appropriate stroke is a spiccato in slower tempos and, in faster tempos, a *sautillé* where only the stick bounces.[74] The modern performer though should be careful to avoid all biting attacks on account of the difference of equipment[75] in favor of a clearly articulated but round start to the note. For an example of a sharp, biting attack versus a rounded articulation see Figure 3.3.1. below.

Figure 3.3.1. Side-by-side diagram of sharp versus round articulation.

The grace notes in mm. 51–53 are notated as a single small sixteenth note tied to the following main note. Leopold Mozart identifies this type of grace note as a "short appoggiatura with which the stress falls not on the appoggiatura but on the principal note."[76] He further on indicates the rhythmic placement of the appoggiatura as before the main note, thereby clipping the value of the preceding and not the main note.

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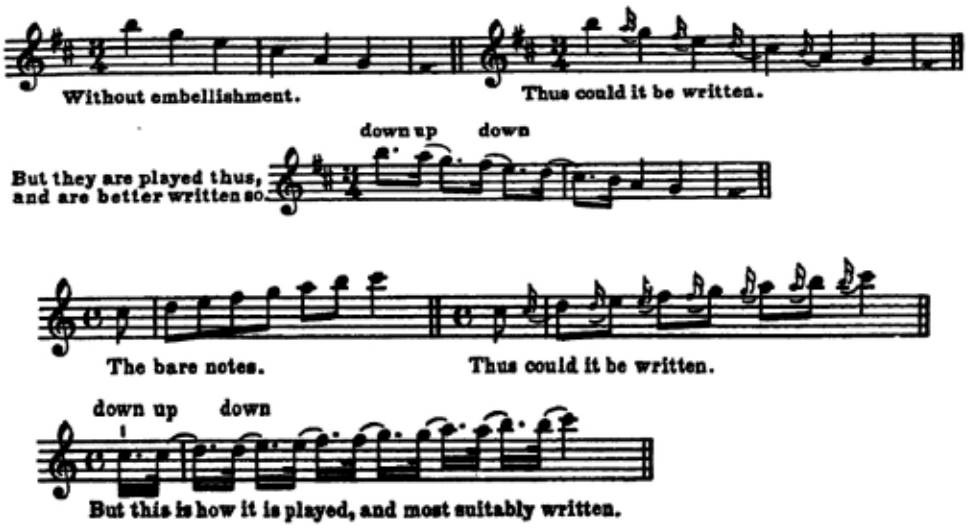
[73] Robin Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (Cambridge: Cambridge University Press, 1985), 73

[74] Mimi Zweig, *Mimi Zweig StringPedagogy*, 240.

[75] This opinion is further mirrored in Sol Babitz, *Differences between 18th century and modern bowing*, 15.

[76] Leopold Mozart, *A Treatise on the Fundamental Principals of Violin Playing*, 171.



Example 3.3.1. Single grace note execution according to Leopold Mozart.[77]©

From the above example, it is evident that Leopold Mozart takes the sixteenth note grace note to mean a shortening of the preceding note value by a quarter of its original length, thereby resulting in a dotted gesture. The same rhythmic pattern should be applied to mm. 51–53 so that every beat before a grace note is turned into a dotted rhythm.

Tempo

Anecdotal evidence suggests that Mozart took his fast tempos quite briskly,[78] however, the observations cannot be translated into certain absolute metronomic values since the idea of a brisk tempo is inherently relative. Tempo choice seems to have also been regional with reports of Viennese and Parisian orchestra playing faster *Allegros* than Northern German orchestras. For this movement, Hummel and Czerny both indicate a

[77] Leopold Mozart, *A Treatise on the Fundamental Principals of Violin Playing*, 177. Reproduced with the permission of the Licensor through PLSclear.
[78] Clive Brown, *Classical and Romantic Performance Practice*, 368.

tempo of a ♩=152.[79] Marty gives two suggestions for tempo: ♩=152–164 if the music is felt by the half measure, or ♩=126 if the music is felt by the measure.[80] Marty's first tempo range therefore falls in line with Czerny and Hummel whereas the second tempo is significantly slower.

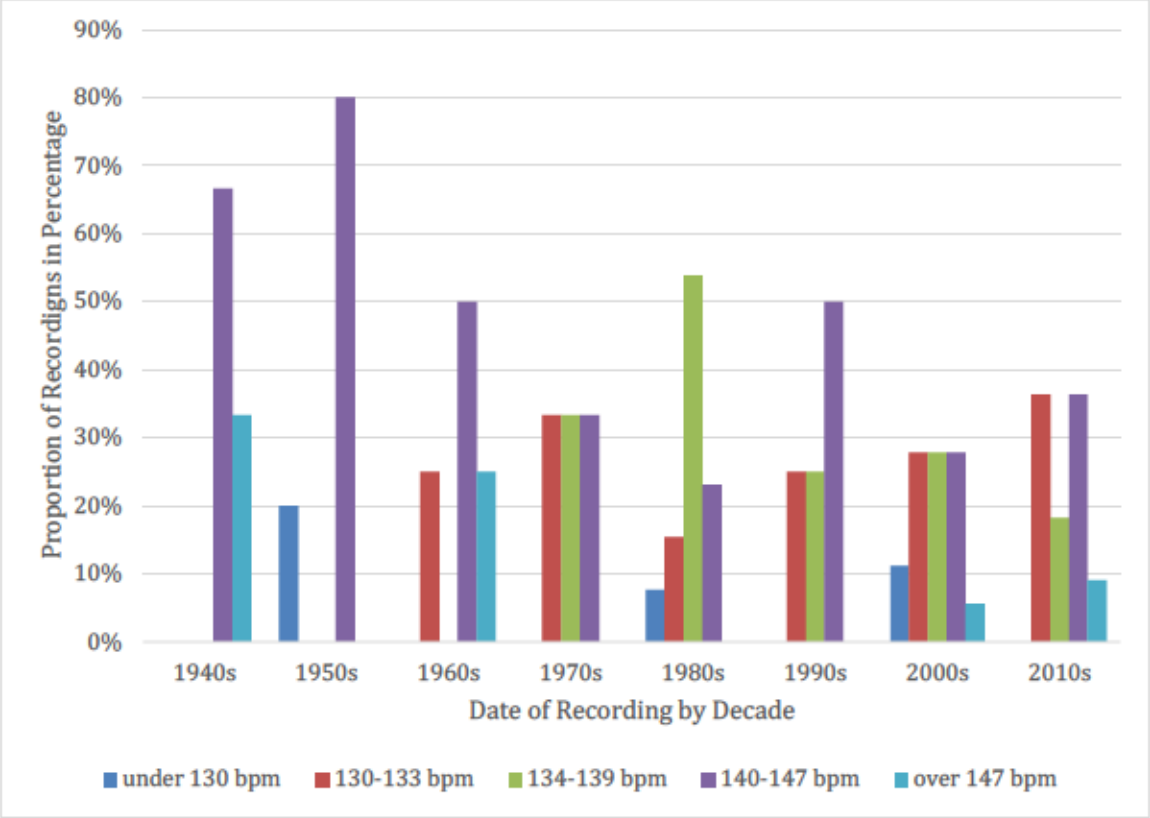


Figure 3.3.2. Mozart Symphony no. 39, iv: Recording Tempo Spread by Decade.

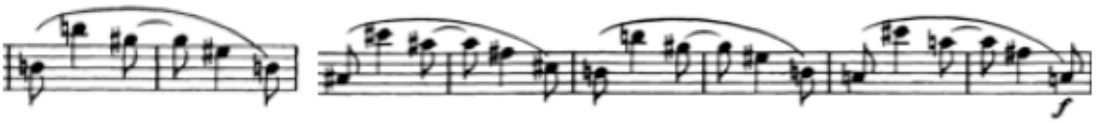
Looking at Figure 3.3.1, both ♩=126 and ♩=152 are barely represented. Yet, with the noted exception of the 1980s, ♩=140-147 is consistently prevalent. Surprisingly about half of all HIP recordings clock in under 130 BPM. Historically-informed performance also represent 30% of all recordings of the 2000s, explaining the sudden dip in faster

[79] Beverly Jerold, "Hummel's Metronome Marks for Mozart and Beethoven," *The Beethoven Journal* 26, no. 2 (1996): 15.

[80] Jean-Pierre Marty, *The Tempo Indications of Mozart* (New Haven: Yale University Press, 1988), 37 and 41.

tempo ranges. Marty's slow tempo therefore does not have much modern contextual evidence to support it, though there is significant recorded evidence for a slower tempo preference in the HIP community. In an audition for a modern orchestra, 140-147 BPM and 152 BPM from Czerny/Hummel will need to be weighed in conjunction with articulation issues and possible rubato.

Like this symphony's second movement there is measurable rubato present, which is particularly observable in mm. 54–62 with a gradual reprisal of the original tempo throughout mm. 63–78.



Example 3.3.2. W.A. Mozart, Symphony No. 39, iv: Rubato occurrence, mm. 54-62.[81]

The average rubato dipped to 5 BPM below the starting tempo though recordings varied with a range of 0 to 12 BPM. The syncopations in the first violins highlight the suddenly slower two-measure harmonic motion that is supported by a C#. This moment of harmonic uncertainty may be the musical reason for the frequently observed rubato. Yet, since there is no notated *ritardando* or *rallentando*, this slight pulling back of the tempo seems to be an interpretational choice that has arisen out of an oral tradition. It cannot be established if this tradition originates in 19th-century Romanticism, 20th-century recording or if it is in fact a relic of Mozart's time that has stood the test of time. In the absence of a notated *ritardando*, any player should be careful to include it without due consideration

[81] Wolfgang Amadeus Mozart, *Symphony No. 39*, Violin I part (Leipzig: Breitkopf und Härtel, n.d.), 9.

as any inclusion could be misconstrued as a tempo inconsistency or lack of fealty to the text. Since this movement's excerpt relies heavily on maintaining the 16th-note motor, letting the tempo fluctuate as little as possible will indicate an understanding of the excerpt's challenges and contredanse character.

In terms of finding a tempo range for an audition, it is important to weigh the tempo markings of Hummel, Czerny, and Marty against a modern recording tradition. While the Hummel and Czerny markings are quite brisk and fall outside the average modern tempo, Marty's lower tempo option is on the slow end of the spectrum. Since period orchestras were significantly smaller than modern orchestras and because period instruments and bows naturally create the separated stroke necessary, the significantly faster Czerny/Hummel tempos can be manageable. And yet, most period performances clock in at significantly slower tempos, the average being 134 BPM and the fastest at 142 BPM. The fastest recordings at 152 BPM are presented by modern orchestras.

Table 3.3.1 Mozart, Symphony no. 39, iv: Fastest recordings in reverse order

Orchestra/Conductor	Recording Date	Base tempo in BPM
Orchestra of St. Luke's/Donald Runnicles	2002	152
New York Philharmonic/ Leonard Bernstein	1961	150
NBC Symphony Orchestra/ Arturo Toscanini	1948	148
Danish National Chamber Orchestra/ Adam Fischer	2013	148
Wiener Philharmoniker/ Herbert von Karajan	1946	148
Mozarteum-Orchester Salzburg/ Hans Graf	1990	147
Academy of St. Martin in the Fields/ Neville Marriner	1986	145

For the modern player however, these fast tempos create articulation problems since the sharpness of the modern *spiccato* is harder to soften at faster tempos. The risk is for the articulation to become too pointy and thereby losing some of the recommended rounded articulation and dance character. Czerny's and Hummel's tempo might therefore be a tempo that is suited to the fortepiano but needs to be adapted to performing forces and circumstances. Based on the significantly slower period performances, the average tempos, and articulation concerns, the recommended tempo range is 136-142 BPM.

Recordings that present interesting takes on the movement are Christoph Dohnanyi with the Cleveland Orchestra (136 BPM)[82] as an example of a very articulated modern performance with slightly less than average rubato. The Prague Chamber Orchestra under Charles Mackerras[83] does not employ any rubato and stays steady at 144 BPM; the only corresponding period performance was recorded by the English Baroque Soloists under John Eliot Gardiner. For interpretative inspiration, the London Classical Players under Roger Norrington[84] present some alternate and interesting variations on the articulations and the Danish National Chamber Orchestra under Adam Fischer[85] is particularly noteworthy for the inventive inclusion of dynamics.

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[82] Christoph von Dohnanyi, conductor, The Cleveland Orchestra, *Mozart Symphonies No. 35-41,* Recorded 1990, London 436 421-2, 1993, 3 compact discs.

[83] Charles Mackerras, conductor, Prague Chamber Orchestra, *Mozart: The Symphonies*, Recorded 1988, Telarc CD-80203, 2008, 10 compact discs.

[84] Roger Norrington, conductor, London Classical Players *MOZART: Symphonies Nos. 38-41*, recorded 2005, Erato-Parlophone 0724356201057, 2005, 2 compact discs.

[85] Adam Fischer, conductor, Danish National Chamber Orchestra, *Mozart: Symphonies Nos. 36 and 39*, recorded 2013, Dacapo 6.220546, 2013, compact disc.

Chapter 4: Ludwig van Beethoven: Symphony No. 3, op. 55, III. Scherzo

Completed in 1803, Beethoven's Third Symphony, the "Eroica," was revolutionary – a symphony of that length had never been seen before and marked the beginning of a symphonic tradition that inspired Wagner, Brahms, and countless more. The association of music and poetry in the symphonic repertoire was common by the late eighteenth century.[1] Yet while it was not uncommon for poetry to be written to describe a piece of instrumental music, Beethoven's *Eroica* Symphony inspired a large variety of interpretations over the course of the 19th century that connected the piece with politics and mythology. An interpretation by S. von W.,[2] which summarizes each movement, connects the *Eroica*'s first movement to Homer's *Iliad* by paraphrasing, in the first 4 lines, a description of the battle between the Greeks and Trojans:

> (*Allegro.*)
> Cliff contra cliff stand the battling heroes!
> Setting shield against shield, knee against knee,
> And helmet to helmet, and plume rising against plumes,
> Force wrestles with counterforce in threats of death.
>
> (*Marcia funebre.*)
> Dreadful ruin of the worldly-proud!
> A procession approaches here, pain delays it, oppressed,
> And sadness looks on, hardly holding back tears;
> The heroic word, with which the spirit had fled.
>
> (*Scherzo.*)
> Blossom forth now, heir of the great name,
> In the boyish play with resonance singing

[1] Thomas Sipe, *Beethoven: Eroica Symphony* (Cambridge: Cambridge University Press, 1998), 77.

[2] Unfortunately, musicologists have not been able to uncover the identity of S.von W. This important poem is printed in the Cambridge guide to the Eroica Symphony by Thomas Sipe. For a full citation, see footnote 3.

And with the happy fanfares of hunting horns.

(*Finale.*)
Then storm forward, like soaring eagles
To throng in contest and serious play,
The most beautiful prize, – often to win none![3]

This sonnet exemplifies the symphony's contemporary responses and readings in their poetic and heroic undertone through the portrayal of battle. The symphony was likened, in length, to Friedrich Schiller's play trilogy *Wallenstein* and was regarded as a species of symphony-poem.[4] Beethoven reinforced and welcomed these interpretations, suggesting that the semi-programmatic approach to this symphony was fully intended and in fact part of his "determination to pursue a new way and to compose in a new style,"[5] following the 1802 Heiligenstadt Testament.

The symphony's associations with both antiquity and martial themes are reinforced by the symphony's thematic connection to Beethoven's ballet *The Creatures of Prometheus* (1801). The ballet's final scene, after Prometheus has been resurrected, features a celebratory contradance theme that Beethoven quotes in the *Eroica* finale.[6] Each movement of the symphony contains ideas of the fourth movement's theme, creating an inter-movement coherence that culminates in the fourth movement.[7] The theme is deconstructed and reappears in varying shapes in each movement – the first movement's first theme bears intervallic and rhythmic resemblances[8] that are then

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[3] Thomas Sipe, *Beethoven: Eroica Symphony*, 79-80.
[4] Ibid., 77.
[5] Peter Schleuning, "Beethoven in alter Deutung. Der 'neue Weg' mit der 'Sinfonia eroica'," *Archiv für Musikwissenschaft* 44, no. 3 (1987): 166.
[6] Lewis Lockwood, *Beethoven: the Music and the Life* (New York: Norton & Company, 2005), 149-150.
[7] Peter Schleuning, "Beethoven in alter Deutung. Der 'neue Weg' mit der 'Sinfonia eroica'," 171.
[8] Ibid., 170.

mirrored in the Scherzo's trio. Prometheus, the mythological creator of humans, enabled the creation of civilization by stealing fire from the Gods and giving it to humans. His resurrection and the resulting thematic quote in the *Eroica* shine a light on the meaning of the entire symphony and the multiple interpretations of the Scherzo movement.

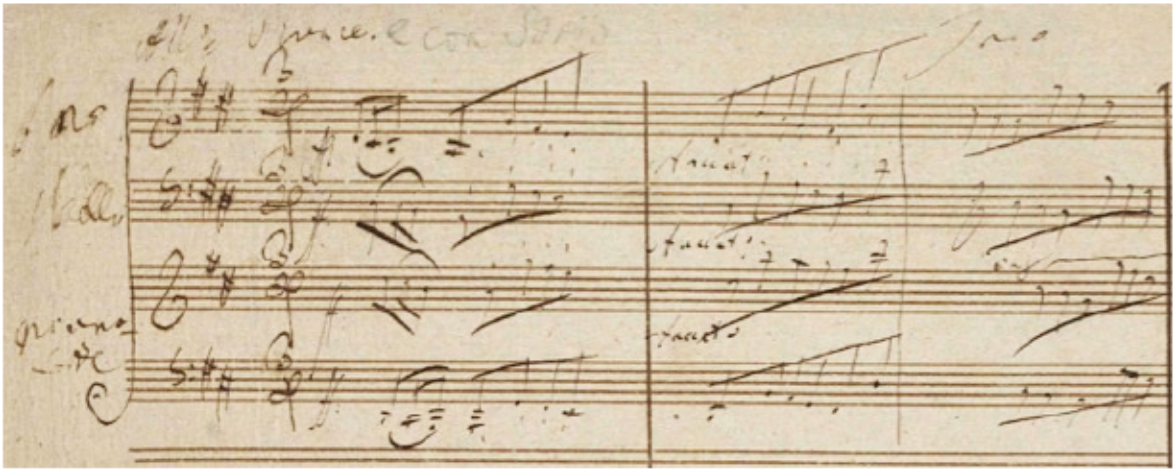
Two interpretative sources of the Scherzo movement present an intersection between epic poetry, antiquity, and martial themes. The first, as outlined above, refers to the *Creatures of Prometheus* and the horn trio's association with the celebratory contradanse which as a dance form was associated with pastoral simplicity.[9] The Scherzo proper features a theme that has roots in a lewd folksong or soldier's song that was sung in canon,[10] the words of which translate to "and what I won with the lyre by day, goes at night to the wind."[11] As Thomas Sipe points out, the entrances before m. 92 in the winds are all either early, late or in the wrong key; not until m. 92 does the theme appear in the correct key and then immediately in canon.[12] The strings' repeated hemiolas further blur any strong sense of the meter to create a drunken, off-kilter experience to the listener that playfully blends both the *Prometheus* contradanse and the soldiers' celebratory excesses. This movement's character and thematic references form the basis for the humorous elements of the Scherzo.

Articulation

In looking at the score to this Scherzo, Beethoven's insistence on a shortened articulation is evident by the markings "*sempre pianissimo e staccato*" and then a further

[9] Thomas Sipe, *Beethoven: Eroica Symphony,* 91.
[10] Ibid. *Symphony*, 108-109.
[11] Translation by author, adapted from Thomas Sipe, *Beethoven: Eroica Symphony*, 108.
[12] Ibid., 109.

sempre staccato in m. 15. The increasingly frequent use of terms such as *staccato*, *staccatissimo*, *leggiero*, and *marcato* in the early 19th century suggest that these were not a common articulation choice in the performer's repertoire.[13] Connecting bow strokes at all tempos was a common technical choice and was further propagated by the popularity of the French Violin School. Beethoven also employs some of these markings in his music. The second measure of the op. 70 no. 1 "Ghost" Piano Trio is marked *staccato* after repeated staccato articulation marks (dots) in the first measure.



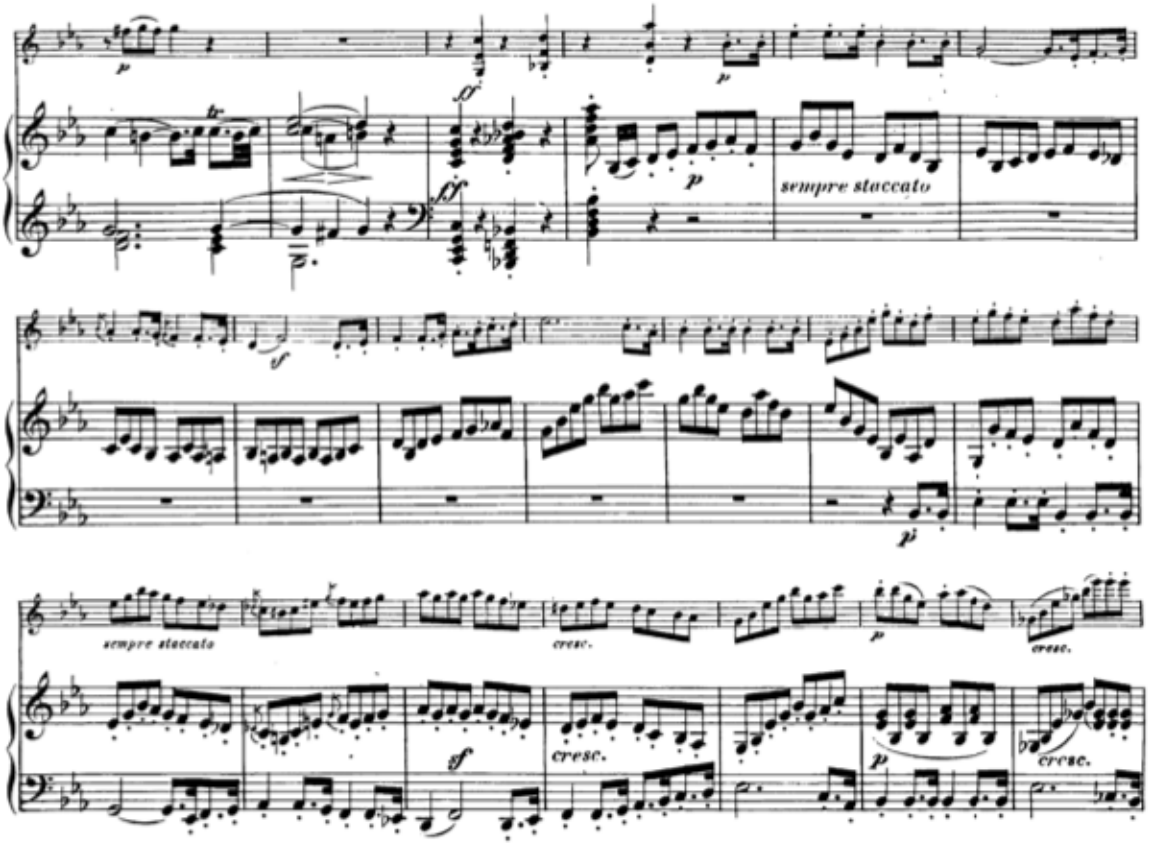
Example 4.1. Ludwig v. Beethoven, Piano Trio op. 70 no. 1, movement 1, mm. 1–3.[14]

The entire piano trio therefore stays united in its articulation and group sound. It is of note, that the keyboard, an already articulate instrument, is also marked staccato – the keyboard is intended to also be more articulate than usual. Beethoven's Seventh Violin Sonata, op 30. no.2, features in the first movement corresponding *sempre staccato* marks for first the piano, and then the violin. Both are preceded by repeated dots over eighth notes (staccato marks) before they are dropped, and the instruction is added. The

[13] Clive Brown, *Classical and Romantic Performance Practice*, 223.

[14] Ludwig van Beethoven, Piano Trio op. 70. no.1, autograph manuscript (1808?), p. 1, The Morgan Museum and Library, https://www.themorgan.org/sites/default/files/pdf/music/114206.pdf.

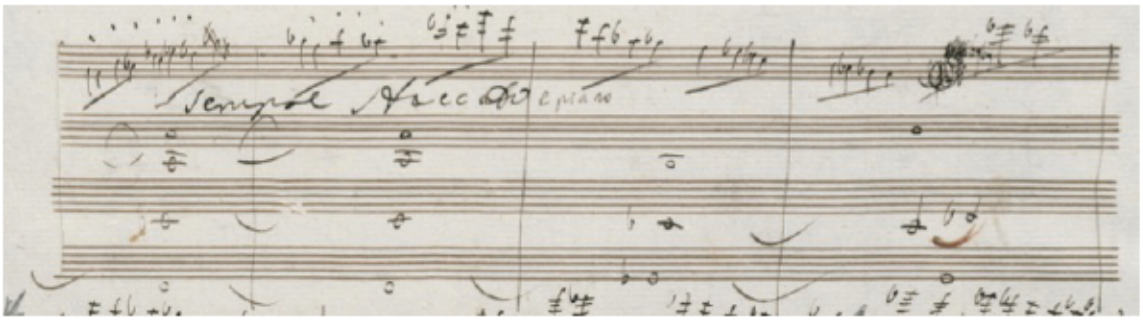
intention seems to be for the violin to emulate the piano's articulation which is already shortened from its naturally articulate sound.



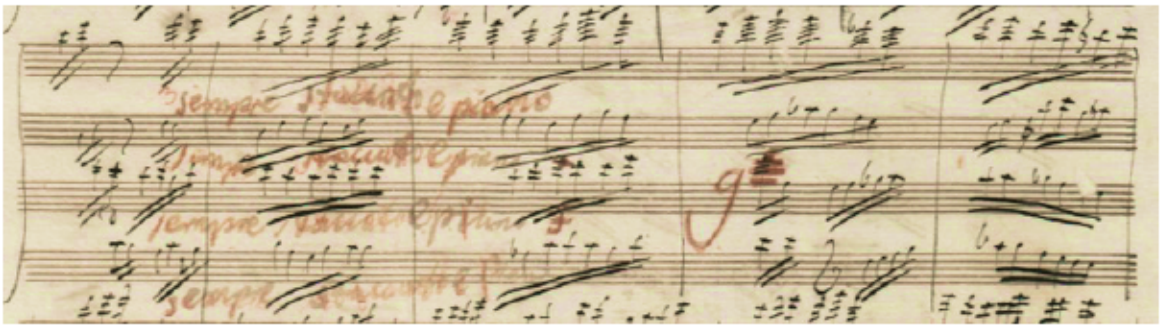
Example 4.2. Ludwig v. Beethoven, Violin Sonata op. 30 no. 2, movement 1, mm. 25–44.[15]

In the String Quartet op. 59 no. 1, Beethoven marks *sempre staccato* in the first movement for the first violin (m. 161) and, for the entire string quartet, *sempre staccato e piano* in the scherzo (m. 227).

[15] Ludwig van Beethoven, Violin Sonata op. 30 no. 2, Leipzig: Breitkopf & Härtel (1898), Series 12 no. 98, 126.



Example 4.3. Ludwig v. Beethoven, String Quartet op. 59 no. 1, movement 1, mm. 160–163.[16]



Example 4.4. Ludwig v. Beethoven, String Quartet op. 59 no. 1, movement 2, mm. 226–230.[17]

The string quartet creates more issues than the piano trio or violin sonata since there is no keyboard to guide the length of the staccato articulation. And yet, these passages stand apart from the rest of the music by nature of the instructions and require a different articulation approach. In all these excerpts, the markings are preceded by dots (staccato) marks, so that the indication is an instruction to continue with the articulation. Furthermore, each of these examples features consistent fast notes (eighth notes or

[16] Ludwig van Beethoven, String Quartet, op. 59 no. 1, facsimile autograph, p. 11, Staatsbibliothek Berlin Mendelssohn Stiftung 10, https://digital.staatsbibliothek-berlin.de/werkansicht/?PPN=PPN662479521.

[17] Ludwig van Beethoven, String Quartet, op. 59 no. 1, facsimile autograph, p. 44, Staatsbibliothek Berlin Mendelssohn Stiftung 10, https://digital.staatsbibliothek-berlin.de/werkansicht/?PPN=PPN662479521. Access 08/26/19.

sixteenth notes). In passage work as in the examples above, Beethoven seems to assume that performers would not necessarily continue with the articulation marks and therefore need reminding. These examples serve as a practical solution to the issue that short articulated strokes were an extraordinary technique in the early 19th century.

Predominately known for his pianistic virtuosity, Beethoven played violin in orchestras early in life and later in Vienna associated with violinists of the Viotti School.[18] He famously composed two of his violin sonatas for Rodolphe Kreutzer (Violin Sonata No. 9 "Kreutzer," though originally composed for Bridgetower who used a Tourte Bow) and Pierre Rode (Violin Sonata No. 10) who, with Pierre Baillot, were the principle disciples of Viotti's French School. Beyond Beethoven's personal associations with violinist of the burgeoning French school, his emulation of French violin techniques and figurations in his violin works point to his admiration and appreciation of their aesthetic.[19] Defined by their use of détaché, martélé and powerful cantabile playing, the absence of any bouncing strokes in the 1803 treatise *Méthode de Violon*, which was adopted by the Paris Conservatoire as its principal teaching method, is evidence to the French School's complete negation of bouncing techniques at the compositional time of the *Eroica* Symphony.

Beethoven marks the Scherzo movement of his Third Symphony "*sempre pianissimo e staccato*" and then further emphasizes *sempre staccato* in m. 15. Like with the examples of chamber music above, both these markings clarify Beethoven's intention of separate bow strokes and notes. However, the modern interpretation of the *sempre*

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[18] Clive Brown, "Ferdinand David's editions of Beethoven," in *Performing* Beethoven, ed. Robin Stowell (Cambridge: Cambridge University Press, 1994), 119.

[19] For further reference see: Boris Schwarz, "Beethoven and the French Violin School," *The Musical Quarterly*, Vol. 44, no. 4 (Oct, 1958): 431-447.

staccato coupled with the dots as a *spiccato* might not have been entirely what Beethoven envisaged since, at the time, bouncing strokes such as *sautillé* and *spiccato* were used in Austro-German Europe primarily as a special effect. Especially the crisp, somewhat percussive nature of the modern off-the-string strokes in the lower half of the bow were not part of standard technique in the Classical or Romantic periods.[20]

There is much debate around the propriety of springing bow stroke use, since "there is nothing in the literature of the period to suggest that springing or thrown strokes in the middle of lower half of the bow were normally used for faster-moving notes with staccato mark."[21] From the 1840s on, there was a gradual shift in the use of bouncing strokes in Classical repertoire. Baillot, who had co-authored the *Méthode de violon*, published an expanded violin method in 1834, *L'Art du Violon*, which included an expansive section on a variety of bouncing and thrown bow strokes. In Germany, Louis Spohr, whose pedagogical work in the first half of the nineteenth century influenced multiple generations of German-trained violinists, rejected bouncing strokes in Classical music with the exception of "some scherzos by Beethoven, Onslow, and Mendelssohn."[22] This philosophy deeply impacted some of the most influential violinists of the nineteenth century such as Ferdinand David and Joseph Joachim. Ferdinand David's editions of Beethoven chamber music from the second half of the nineteenth century reveal an approach that is counterintuitive to the modern player: frequent upbow staccato or reverse

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[20] Brown, *Classical and Romantic Performance Practice*, 278.
[21] Clive Brown, *Classical and Romantic Performance Practice*, 262.
[22] Clive Brown, "Bowing Styles, Vibrato and Portamento in Nineteenth-Century Violin Playing," *Journal of the Royal Musical Association* 113, no. 1 (1988): 106.

bowings for passage work with staccato markings.[23] One generation later, Mendelssohn suggested to the young Joseph Joachim that a bouncing stroke should be used wherever it feels and sounds natural, even in Classical music.[24] This change in approach became widespread in the second half of the nineteenth century with a gradual relaxation of the springing bow prohibition. With Spohr's reported exception in the case of scherzos, Mendelssohn's less regimented instruction to Joachim, and Baillot's later inclusion of an expanded catalog of bouncing bow strokes suggest that a stroke, such as spiccato, could have been and is nowadays appropriate for the op. 55 Scherzo.

The execution of a *spiccato* stroke is dependent on multiple factors, including the firmness of the bow grip, the initial distance of the string from the bow,[25] and length of the horizontal stroke on the string.[26] The first factor, the firmness of the bow grip, directly influences the bow's natural flexibility, so that any inhibition creates a more rigid stick which then increases the natural speed of the spiccato. In other words, rigidity and bouncing height are the main factors involved in the baseline firmness of the stroke. One consideration in translating any articulation onto a modern setup, is the advent of modern string technology and the effect on articulation. Steel and synthetic core strings are thinner than pure gut strings, which allow for faster response times[27] and resulting increased resonance. For a round *spiccato*, it is therefore important to carefully weigh the

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[23] For further reference see: Clive Brown, "Ferdinand David's Editions of Beethoven Chamber Music," in *Performing Beethoven*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1994), 117-149.

[24] Clive Brown, "Bowing Styles, Vibrato and Portamento in Nineteenth-Century Violin Playing," *Journal of the Royal Musical Association* 113, no. 1 (1988): 107.

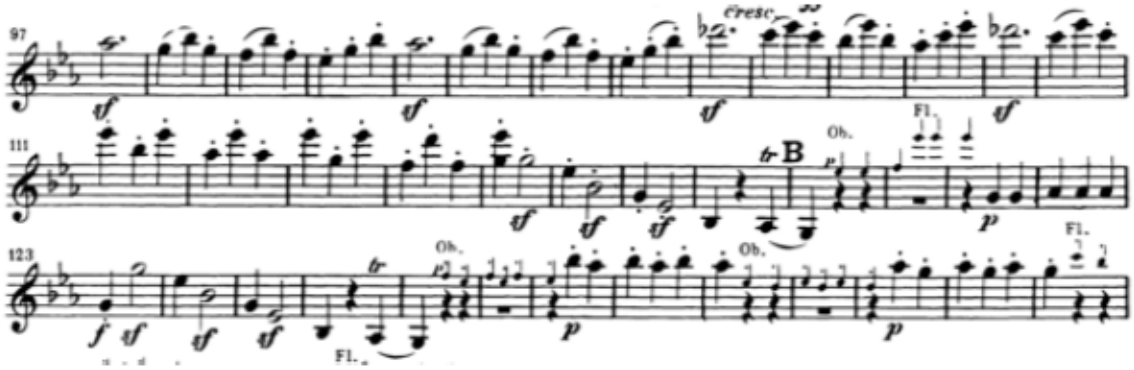
[25] Knut Guettler, "The Violin Bow in Action – 'A Sound Sculpting Wand'," 9, http://knutsacoustics.com/files/The-Sound-Sculpturing-bow-CISM_7opl67i1.pdf (access 08/27/19).

[26] Ivan Galamian, *Principles of Violin Playing and Teaching* (Mineola, New York: Dover Publications, 2013), 75.

[27] "String Core Material," http://www.orchestral.daddario.com/OrchestralViolin.Page?ActiveID=4485 (access 08/27/19).

interaction between the lower arm and the softening effect of loose wrist and finger joints. In translating Beethoven's *sempre staccato e pianissimo* marking onto modern instruments, one technical thing is essential: the spiccato stroke needs to be of a resonant and round quality without a sharp attack on every note.

This excerpt features *sforzandos* (*sf)* and accents (>) which carry separate meanings and therefore need to be executed differently. Even though Beethoven's use of these markings was not entirely consistent, a *sforzando* appears to be an accent relative to the dynamic level[28] and therefore does not have an absolute strength and volume. In the case of this excerpt, *sforzandos* start occurring with the fortissimo in m. 93 and are carried through in the following pianissimo in m.121.



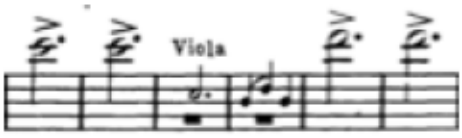
Example 4.5. Ludwig van Beethoven, Symphony no. 3, Scherzo, mm. 97-135.[29]

Since they only occur on notes longer than a quarter note and shift the metric emphasis to the second beat in mm. 115–117, the *sforzandos* clearly function as an emphatic device that briefly halts the otherwise relentless quarter note drive. Using more initial bow weight with a clear front articulation rather than too much bow speed will create the

[28] Sandra Rosenblum as referenced in Clive Brown, *Classical and Romantic Performance Practice*, 82.
[29] Ludwig van Beethoven, *Symphony no. 3 in E-flat Major, op. 55* (Leipzig:Breitkopf & Härtel, 186), 12.

desired emphasis also in *fortissimo* and *pianissimo* without compromising the dynamic level at the end of the note.

Unlike the *sforzando*, the accent (>) in Beethoven denotes a quick diminuendo so that there is a clear articulation at the front of the note but without the emphasis of sustained sound. The dotted half notes in mm. 51-56 therefore function differently than the same note lengths in mm. 97, 101 and the following.



Example 4.6. Ludwig van Beethoven, Symphony no. 3, Scherzo, mm. 51-57.[30]

The effect is that each note stands on its own, whereas the *sforzando* can lead into the next note. In technical terms this means that the *sforzandos* require a sustained bow at the end of the note whereas the accents are clear *martélé* strokes with a quick decay.

Tempo

The tempo marking, 𝅗𝅥.=116, ubiquitous for Beethoven's *Eroica* Symphony Scherzo, first appeared in in 1817, 14 years after the premiere. In the same year, Beethoven also remarked that the *Eroica* was his favorite of the existing eight symphonies.[31] There is strong evidence that the tempo marking is original, though it should be of note that the parts for the premiere were not supplied with a metronome mark.[32] So while the authenticity of the metronome mark is not necessarily in question, the fourteen-year gap between the premiere and the printed metronome mark does

[30] Ludwig van Beethoven, *Symphony no. 3 in E-flat Major, op. 55* (Leipzig:Breitkopf & Härtel, 186), 12.

[31] Peter Schleuning, "Beethoven in alter Deutung. Der 'neue Weg' mit der 'Sinfonia eroica'," 165.

[32] Peter Stadlen, "Beethoven and the Metronome," *Soundings* 65 (1982): 38.

suggest a retrospective on the symphony and could involve a change of approach on the composer's side. Realistically therefore, the metronome marking is a snapshot of Beethoven's interpretation of this movement in a later part of his life.

Before turning to modern tempo thought, there is some contemporary evidence to consider: Johann Nepomuk Hummel arranged the *Eroica* Symphony for keyboard and included Beethoven's original tempo marking, 𝅗𝅥.=116.[33] Hummel, as a close Beethoven friend, would have been privy to Beethoven's particular musical wishes and therefore serves a close witness of interpretive issues. In modern scholarly thinking, Rudolf Kolisch indicates that the true Beethoven Scherzo is felt in whole measures and appears in four different tempo gradations.[34] Looking at the time signature, this Scherzo's triple meter implies a light quality.[35] The long note values however would suggest a heavier and slower feeling. The two seem like diametrically opposed indications that could cancel each other out. However, since Beethoven also repeatedly indicates *sempre staccato*, the lightness of the triple meter takes priority. This scherzo falls in Kolisch's third fastest category in which "the eighth notes have disappeared almost completely, and the bouncing quarter notes dominate the scene."[36] He defines the tempo range for this category as 𝅗𝅥.= 116–126 which is defined by the metronome markings in the *Eroica* and the Ninth Symphony on the lower end and the Septet Scherzo on the upper end. As an

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[33] Beverly Jerold, "Hummel's Metronome Marks for Mozart and Beethoven," *The Beethoven Journal* 26, no. 2 (Winter, 2011): 16.

[34] Rudolf Kolisch, "Tempo and Character in Beethoven's Music," *The Musical Quarterly* 77, no. 1 (Spring 1993): 317.

[35] Clive Brown, *Classical and Romantic Performance Practice*, 294-295.

[36] Rudolf Kolisch, "Tempo and Character in Beethoven's Music," 322

unusual occurrence in Peter Stadlen's work on Beethoven metronome markings, he finds that the marking for the Eroica Scherzo is correct and neither too fast nor too slow.[37]

In this survey of recorded tempos, the spread is quite limited: apart from one recording at 𝅗𝅥=100, all recordings hover between 𝅗𝅥=106 and 128. The average of these recordings sits at 𝅗𝅥=116, represented by the red line in Figure 4.1.

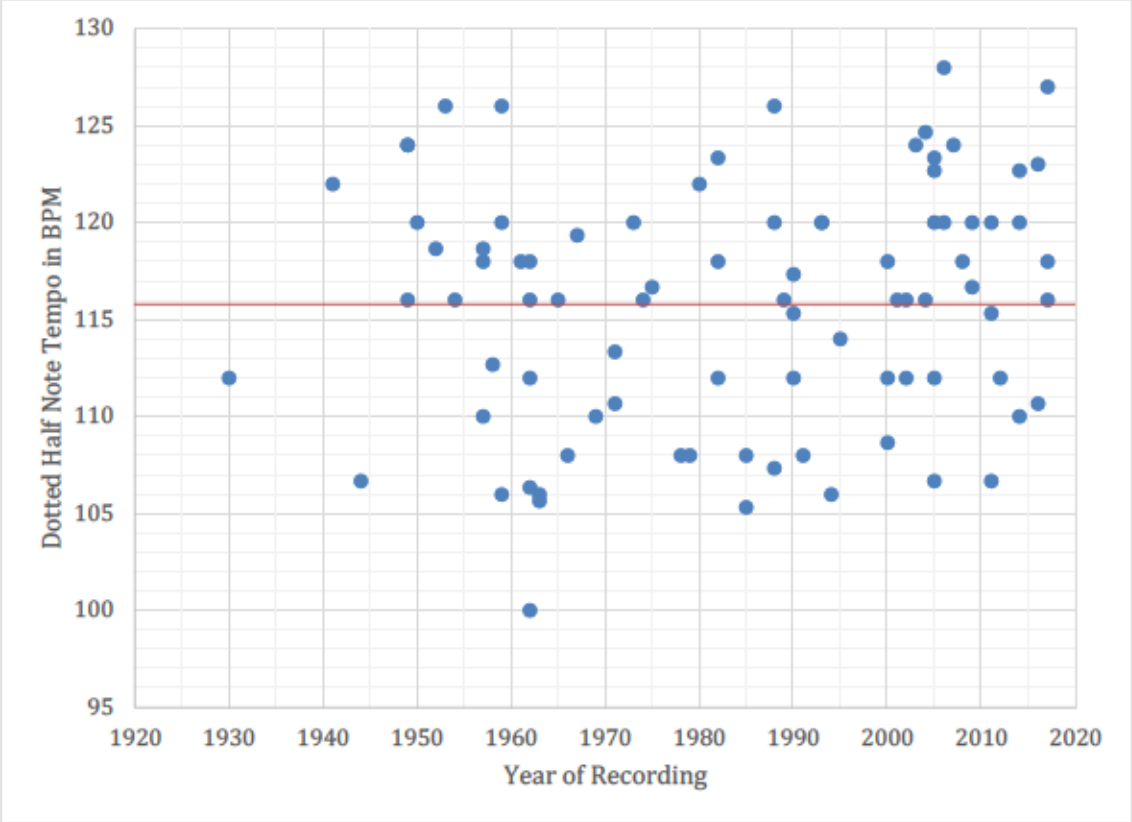

Figure 4.1. Tempo versus Year of Recording, Beethoven, Symphony No. 3, Scherzo.

Figure 4.1. illustrates the rather narrow overall performance tempo range of 106-126 BPM, when excluding a few outliers on either end. Since so much of this movement is dependent on the execution of the articulation and corresponding bow stroke, the tempo

[37] Peter Stadlen, "Beethoven and the Metronome," *Soundings* 65 (1982): 59.

becomes an important factor. 106 BPM versus 126 BPM significantly alters the technical approach to the excerpt. It is therefore important to identify a very narrow tempo range of only several BPM between 106 and 126 BPM.

Figure 4.3 shows some distinct tempo ranges: 108 BPM and below, 110-114 BPM, 116-120 BPM, and above 122 BPM. All ranges except 116-120 BPM are evenly distributed with around 20% of recordings. 116-120 BPM represents 41% of all recordings which is striking, since it overlaps with Beethoven's own tempo marking, is validated by Johann Nepomuk Hummel as a contemporary, and is established in research by Kolisch and Stadlen.

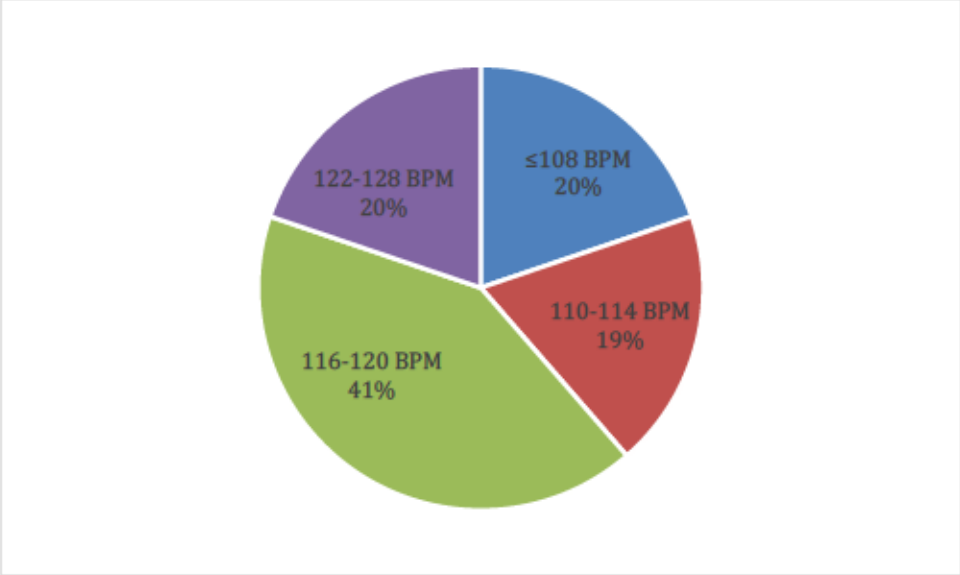

Figure 4.2. Distribution of tempo ranges, Beethoven, Symphony no. 3, Scherzo.

Furthermore, since 116-120 BPM presents one increment on a mechanical metronome, this is also a narrow enough tempo range to control identify and control the necessary *spiccato* technique.

Based on all the recording and historical evidence, adhering to Beethoven's tempo of 116 BPM is highly recommended. Some recommended recordings to consult:

1. George Solti and the Chicago Symphony Orchestra for a remarkably steady tempo[38]
2. Roger Norrington and the Radio-Sinfonieorchester Stuttgart for an example of a historically informed performance on modern instruments[39]
3. John Eliot Gardiner with the Orchestre Romantique et Révolutionaire for a historically informed performance[40]
4. Kurt Masur and the Gewandhausorchester Leipzig for a performance at 116 BPM.[41]

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[38] George Solti, conductor, Chicago Symphony Orchestra, *BEETHOVEN, L. van: Symphony No. 3, "Eroica" / Egmont: Overture*, recorded 1973, Decca 00028943008723, 1999, compact disc.

[39] Roger Norrington, conductor, Radio-Sinfonieorchester Stuttgart, *Ludwig van BEETHOVEN: Symphonies Nos. 3 and 4*, recorded 2002, SWR Classic CD93.085, 2003, compact disc.

[40] Gardiner, John Eliot, conductor, Orchestre Romantique et Revolutionaire. *BEETHOVEN, L. van: 9 Symphonies*, recorded 1993, Deutsche Grammophon 00028943990028, 1994, 5 compact discs.

[41] Kurt Masur, conductor, Gewandhausorchester Leipzig. *BEETHOVEN, L. van: Symphonies Nos. 1 and 3, "Eroica,"* recorded 1974, Decca 00028946810521, 2001, compact disc.

Chapter 5: Ludwig van Beethoven: Symphony No. 9, op. 125, III: Adagio molto e cantabile

The last of the completed symphonies, Beethoven's Ninth Symphony presents a watershed moment in the history of the symphony, after which the symphony was elevated to flagship status within a composer's orchestral output. Beethoven's first idea of setting Schiller's poem "An die Freude" dates to 1792, though it was not originally intended to be featured in a symphony. Beethoven's Ninth Symphony became a synthesis of at least two separate projects: a d minor symphony begun in response to an 1817 commission by the Philharmonic Society of London and a musical setting of "An die Freude."[1]

The third movement of Beethoven's Ninth Symphony is structured in a double variation form with the *Adagio* presenting the first theme and the *Andante* the second theme. The subsequent Tempo I and *Lo stesso tempo* are variations on the cantabile *Adagio* theme, first in sixteenth notes and then in a more embellished version. The violins, in a chorale-like setting with the cellos, first introduce the *Adagio* theme in measure 3. In the following variations, the violins become the obligato voice to the theme, now in the winds. Since the variations build on each other, interpreting the last variation is dependent on a structural understanding of the theme and the first variation in order to discern the melodic notes from the embellishing filigree. Throughout the discussion of this movement's excerpt, the full tempo marking *Adagio molto e cantabile*

[1] David Benjamin Levy, *Beethoven: The Ninth Symphony* (New Haven: Yale University Press, 2003), 20.

will serve as a guide since the singing quality of the first theme remains pervasive throughout the movement. The two variations differ greatly in timbre. In the first one, the first violins are paired with the clarinet, whereas the second is set an octave higher and paired with the flutes. The higher octave in the second variation creates a crystalline, floating quality which can be enhanced by maintaining the direction in the phrase and being expressive on appoggiaturas, dissonances that fall on beats, and notes that originate from the melody.

The excerpt which begins the final variation presents a different character from the theme and first variation with a meter change to 12/8 from 4/4, which is presented by the pizzicato eighth note accompaniment in the lower strings and creates a lilting quality similar to a waltz. Wagner characterizes it in the following description:

> Finally this movement—one of the most instructive in the present connection—supplies with its richly-figured 12/8 time the plainest example of a refraction (Brechung) of the pure Adagio-character by a more pointed rhythmicising of the figured accompaniment, now raised to self-dependence, while the cantilena still preserves its characteristic breadth.[2]

When choosing a performance tempo for the excerpt, it is important to keep in mind both the long melodic line in the winds and the continuity of the *pizzicati* in the lower strings. Even though neither of these parts are present in an audition setting, they serve as rhythmic anchors and musical guideposts when navigating the intricacies of the passagework.

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[2] Richard Wagner, *Art and Politics*, vol. 4 of *Richard Wagner's Prose Work*, trans. William Ashton Ellis (London: Kegan Paul, Trench, Trübner & co: 1895), 315.

Articulation

The function of the violin part is largely that of an embellishment like in the first movement of Beethoven's violin concerto, even though the affectual context is quite different. The figurations in the violin concerto are very similar to some examples found in violin music by Viotti and other contemporary French violinists where the violin, as an *obligato* instrument, is emphasized by the virtuosic display of advanced techniques.[3] Contrary to examples found in the French violin concerto literature, "[Beethoven's concerto] uses the violin passages not for display but primarily as elaborations of thematic material presented by the orchestra."[4] In the same way that Viotti uses triplet figurations and passagework as an elaboration tool of the melodic line,[5] in this excerpt, Beethoven changes the meter to 12/8 and then further uses triplet sixteenth notes in the figurations in mm. 108 and 112–114. Further evidence of French violin playing can be found in both the violin concerto and this excerpt's use of broken double stops and octaves, semi-chromatic scales, and figurations with turns. A great admirer of the French school of violin playing, Beethoven dedicated two of his violin sonatas to two of its greatest teachers: Kreutzer and Rode.[6] Although it is impossible to verify today, the sound of the early French school violinists was reportedly unusually broad, expressive, and legato,[7] suggesting that for this excerpt a sound that is soft but expressive and cantabile is desirable.

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[3] For a more detailed discussion, see Boris Schwarz, "Beethoven and the French Violin School," *The Musical Quarterly*, vol. 44, no. 4 (Oct, 1958): 431-447.

[4] Boris Schwarz, "Beethoven and the French Violin School," 445.

[5] Ibid., 444.

[6] As mentioned earlier, the Kreutzer Sonata was originally composed for George Bridgetower and was later rededicated to Rodolphe Kreutzer.

[7] Clive Brown, "Bowing Styles, Vibrato and Portamento in Nineteenth-Century Violin Playing," *Journal of the Royal Musical Association*, vol. 113 no. 1 (1988): 110-11.

The slow movement excerpt (mm. 99–114) of Beethoven's Ninth Symphony presents some interpretive challenges around the question of slurs. The slurs that are shorter than four notes should be understood as bowings and therefore treated with the same kind of diminuendo as prescribed by Leopold Mozart.[8] The long slurs in this excerpt (any slur longer than four notes) can be seen as, primarily, phrase slurs in the way that many pianist-composers such as Beethoven would have used in piano music. In many of violinist Ferdinand David's editions of Beethoven chamber music, David breaks the long slurs which further indicates that these legato markings can be understood as phrase marks rather than specific bowings.[9] If needed, it is possible to break slurs by the half measure or by the dotted-quarter pulse by transferring the markings of the first variation.

The excerpt features some markings that can be interpreted as either accents or short decrescendos such as in mm. 105 and 109. The marking is particularly ambiguous in orchestral parts but in scores can be seen as a small diminuendo over two notes. Since Beethoven considered the accent mark > as a literal quick diminuendo, the score's interpretation is more trustworthy than the part. The accent mark should therefore be executed as a quick diminuendo over no more than two notes.[10] In measure 109 this is of interest since the two-note slur already implies a diminuendo and yet is marked with a hairpin. If the combination of markings is executed in the extreme, the 32nd note is at risk of being inaudible. Creating these diminuendos with a change in bow speed rather than

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[8] See page 4 for a more detailed discussion.

[9] Clive Brown, "Ferdinand David's editions of Beethoven," in *Performing Beethoven*, edited by Robin Stowell (Cambridge: Cambridge University Press, 1994), 123.

[10] Clive Brown, *Classical and Romantic Performing Practice*, 107.

pressure with strong left-hand finger articulation will help maintain clarity in the 32nd note.

Tempo

There are widely differing thoughts on and approaches to Beethoven's tempo markings. There have been some attempts to explain Beethoven's, for modern ears, rather brisk tempo markings. The arguments against the veracity of the indicated metronome markings run the gamut, such as Beethoven's deafness contributing to unrealistic tempos, broken/malfunctioning metronomes, and the composer not knowing which side of the metronome weight to read. On the other end of the debate stand Beethoven's frustration with the existing tempo system: "[one] cannot have tempi ordinary any longer since one must be guided by the ideas of unfettered genius." His enthusiasm for Mälzel's metronome is evidenced by his publication of tempo markings for the first eight symphonies and the septet in 1817 and his inclusion of metronome markings thereafter. In this movement, the issue is Beethoven's marking for the *Adagio* (♩=60) and its relative proximity to the *Andante* tempo (♩=63). The argument is made that 3 BPM is not a significant enough difference in tempo to necessarily warrant a bump from *Adagio* to *Andante*. Considering that the second *Adagio* variation (*Lo stesso tempo*) eventually subdivides at the triplet sixteenth note level, there is a definitive upper limit to the tempo that is governed by playability as well as proximity to an Adagio feeling or character. The following discussion will compare and contrast various key findings before turning to recording evidence and recommendations.

Sture Forsen examines the issue from a scientific standpoint, mapping the properties of a mechanical metronome in which the counter weight has accidentally shifted.[11] The modeling suggests that a faulty metronome could have contributed to the close metronome marking between Adagio and Andante, whereby the metronome could have been dropped and the counter weight unknowingly shifted. In one case, the result is that "the printed markings would result in somewhat slower beat frequencies of the damaged metronome than intended by the master,"[12] thereby falsely requiring a smaller tempo difference between sections than with an intact metronome. If Beethoven's metronome had fallen down, the difference between each tempo notch could have been off and so skewed the composer's intentions. While there is no hard evidence that Beethoven had a faulty metronome, this mathematical model could explain the rather brisk tempo for the Adagio and the mere 3 BPM difference between the Adagio and Andante. In another scientific examination of the metronome, Lawrence Talbot concludes that mechanical friction could have caused a certain amount of tempo retardation versus the factory-indicated speed on the metronome.[13] Both studies come to similar conclusions: as the result of friction or accidents, there is the possibility for a margin of error on any of Beethoven's tempo markings.

In a study that lists all of Beethoven's extant 135 metronome marking, Peter Stadlen argues that a simple case of confusion around which side of the pendulum weight should be read could have contributed to the composer's inconsistent tempo markings.

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[11] For a complete discussion, see Sture Forsen, Harry B. Gray,L.. Olof Lindgren, and Shirley B. Gray, "Was Something Wrong with Beethoven's Metronome?," Notices of the American Mathematical Society vol. 60, no. 9 (Oct, 2013): 1146-1153.

[12] Forsen, Gray, Lindgren, and Gray, "Was Something Wrong with Beethoven's Metronome?," 1151.

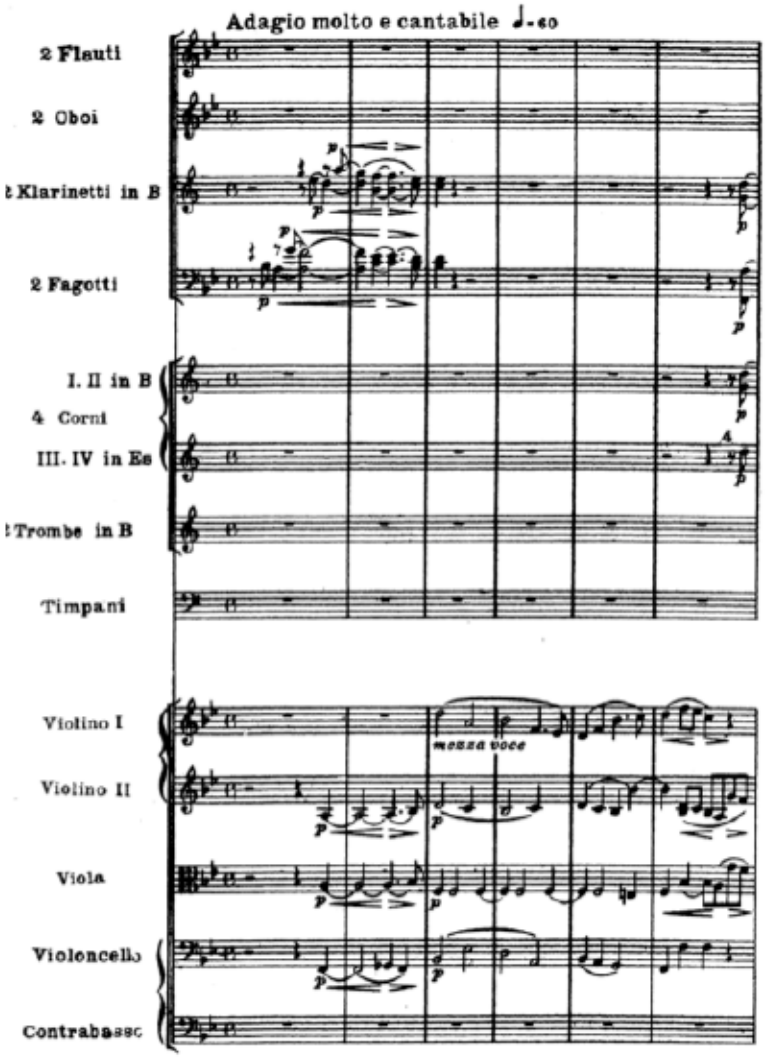
[13] Lawrence Talbot, "A Note on Beethoven's Metronome," *Journal of Sound and Vibration*, vol. 17 no. 3 (1971): 328.

Considering that Beethoven did know Mälzel personally, it seems highly likely that Beethoven would have chosen to clarify this rather important usage question especially considering his attitude towards tempo and the frequency with which he employed the metronome. According to Stadlen, parallax, the difference in angle reading the metronome straight on versus from beneath (sitting down) or above (standing up), could account for small discrepancies in tempo. His findings suggest an average of 1-2 notches in difference. If Beethoven was inconsistent in the angle at which he read the metronome marking, the Adagio could, therefore, have been intended to be performed between 56-63 BPM. Between the three studies mentioned above, there is one consistent issue: as Stadlen finds, only 66 of the existing 135 metronome markings seem to be wrong and are distributed randomly across his works. There does not seem to be a pattern or even one single work that has all faulty markings. The issue of Beethoven's metronome markings therefore cannot be ascribed to user error or accident.

Rudolf Kolisch was a long-time proponent of fidelity to the text and attempted to categorize the composer's entire output in his seminal work "Tempo and Character in Beethoven's Music." He argues that Beethoven's tempo markings were deliberate and systematically ordered around the idea that music is character-based so that every musical decision, including tempo, functions in support of the character. The wrong tempo would in essence be a disservice to the musical language. Beethoven's remark that "[the] first performance of the [Ninth] Symphony met with enthusiastic applause which I ascribe largely to the metronome marking"[14] suggests that the correct tempo is vital to the interpretation. Kolisch places this slow movement in the category of chorale-type adagios

[14] Ludwig van Beethoven found in Rudolf Kolisch, "Tempo and Character in Beethoven's Music," *The Musical Quarterly*, vol. 77 no. 1 (Spring, 1993): 95.

which are felt by the half note whereby the quarter note impulses on beats two and four are suppressed, creating a real sense of a calm Adagio.[15] The theme supports this idea, since the first downbeat occurs in m. 3 with the entrance of the first theme. The first two measures of the theme, in half notes, are slurred and presented in three-part harmony



Example 5.1. Beethoven Symphony No. 9, iii, mm. 1-6.[16]

between the first and second violins and the cellos. Not until mm. 5–6 are there consistent quarter notes or eighth notes which at the same time present an antecedent phrase closing

[15] Rudolf Kolisch, "Tempo and Character in Beethoven's Music," 103.
[16] Ludwig van Beethoven, *Symphony no. 9*, ed. Max Unger, (Leipzig: Ernst Eulenburg, 1938), 235.

figure. The accompaniment in the violas creates a syncopated pulsation that, depending on the level of separation between each note, is more or less distinct. A tempo that is slow enough to be felt in eighth notes would do two things to the first six measures: firstly, every wind entrance in the first measure would sound like it was on the beat, rather than on off-beats. Secondly, the theme would lose its sense of four-bar continuity and, depending on the actual tempo, be broken up into either two- or one-measure ideas. Kolisch suggests for this category of adagios a tempo of 𝅗𝅥=30-33 BPM.[17] This tempo range is faster than Beethoven's own marking and as will be seen below, significantly faster than any recording tempo surveyed.

In a survey of over 120 recordings and eight decades, two thirds of the recordings come from Europe and therefore present the biggest basis for this research. In a range between 86 and 174 BPM to the eighth note,[18] the extreme spread of tempi suggests a wide variety of interpretive approaches. Figure 5.1. shows the spread of the recording tempos by the orchestra's regions: Europe, North America, and the rest.

[17] Rudolf Kolisch, "Tempo and Character in Beethoven's Music," 102.
[18] All tempos moving forward in this discussion will refer to the eighth note unless otherwise indicated.

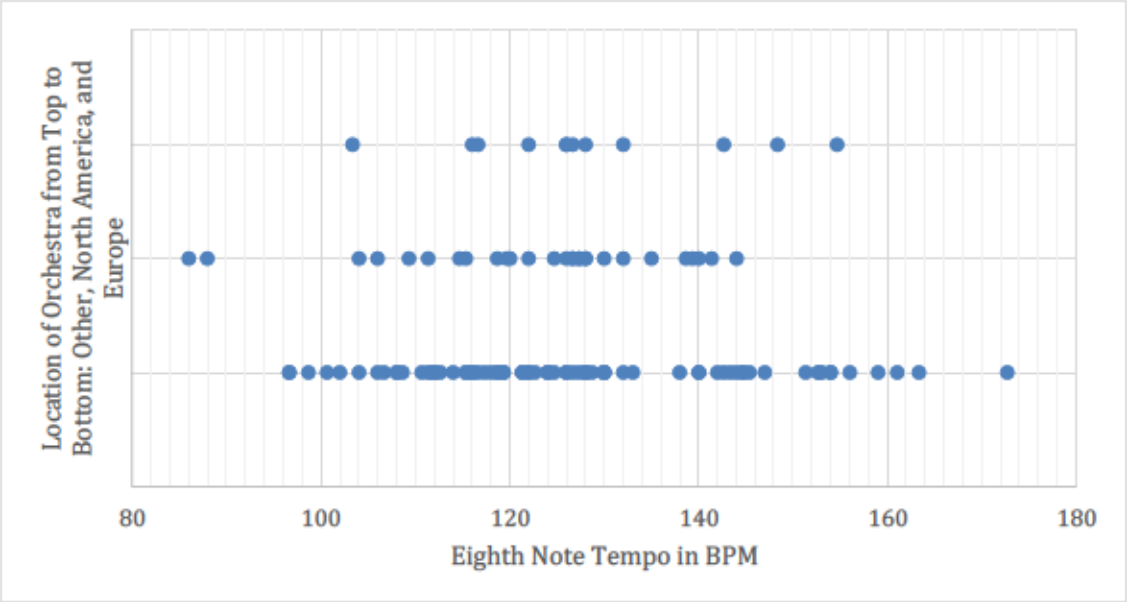


Figure 5.1. Recording Tempo Spread by Region: Beethoven Symphony No. 9, iii, *Lo stesso tempo*.

North American orchestras sit consistently on the lower end of the range, not only recording the overall slowest tempo but also capping out at 144 BPM. Asian and Australian orchestras show a similarly widespread as the North Americans, though the slowest tempo is significantly faster. European orchestras seem to run most of the gamut of tempos though there is an interesting gap between 134 and 138 BPM. In choosing a tempo, the orchestra's region may be of interest and consideration.

In an historical examination of the tempi, there is a noticeable trend towards increasingly faster tempos, even though there might be localized fluctuations, such as around 1975 and 2005. Figure 5.2. illustrates the overall trend versus the average of 125 BPM (red line). Because the tempo spread is so wide though, the average only serves to highlight the trend towards faster tempos as the moving average can be seen to surpass the overall average in the late 1980s.

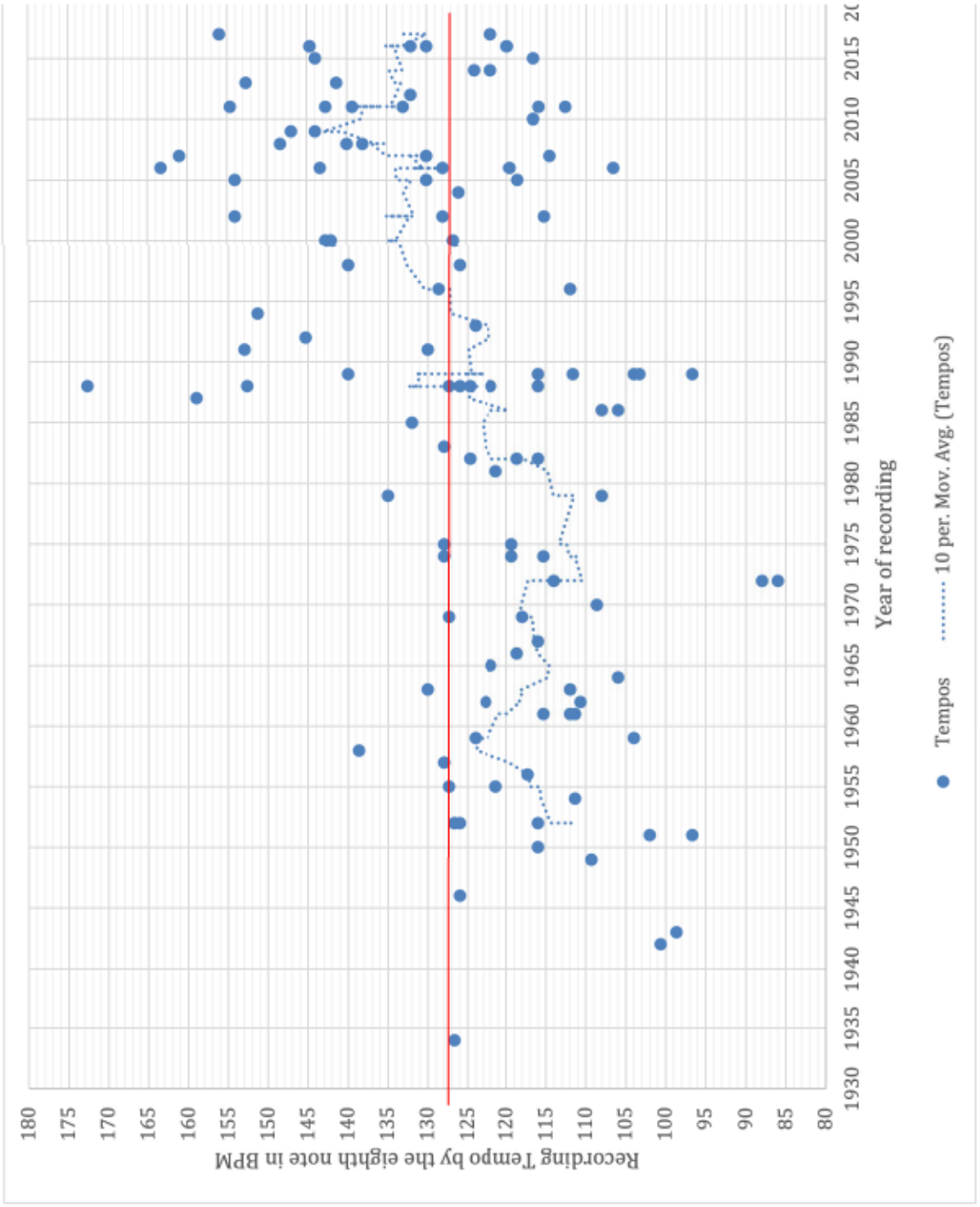


Figure 5.2. Tempo versus Recording Date, Beethoven, Symphony no. 9, iii, *Lo stesso tempo*.

The dotted curve in Figure 5.2. represents a moving average of ten so that every set of ten recorded values are averaged and plotted on the graph. It supplies a visual representation

of a trend in the data set without becoming too general or broad such as by averaging the entire data set. To compare: pre-early 1950s the average clocked in at 112 BPM, the end of the same decade saw an average of 124 BPM. The 70s saw a dip again to 112-114 BPM but then the tempo averages climb somewhat to the late 2000's. Figure 5.2. serves to illustrate the changing performance practice around the Beethoven Symphonies and the third movement of the Ninth in particular.

One rather new performance practice that impacts the second half of the tempo survey is the rise of historically-informed performances. These recordings clock in at an average of 148 BPM, with the fastest at 173 BPM (Hogwood, 1988)[19] and the slowest at 130 BPM (Harnoncourt, 1991).[20] Considering that the first of these recordings is from 1987, the correlation is immediate: after 1987, the moving average consistently rises, with the noted exception of the early 90's and rises above the overall average of 125 BPM. This suggests that the release of these historically-informed recordings shaped the interpretation on consequent modern recordings. This survey therefore concludes several findings:

1. The tempo preferences are somewhat bound by region, with North America consistently presenting slower tempos.
2. Modern tempos (post-1990) are on average significantly faster than previously, owing in parts to the release of historically-informed performances.

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[19] Christopher Hogwood, conductor, Academy of Ancient Music. *BEETHOVEN, L. van: Symphony No. 9, "Choral."* Recorded 1988. BR-Klassik 900156, 2017, compact disc.

[20] Nikolaus Harnoncourt, conductor, Chamber Orchestra of Europe, *BEETHOVEN: Symphonies Nos. 1-9*, recorded 1991, Teldec 809274976864, 2005, 5 compact discs.

3. None of the recordings perform Beethoven's metronome marking ♩= 60 BPM or ♪=180. The only one to come within one click is Hogwood with ♪ =173 or ♩=58.[21]

Any tempo recommendation is therefore a difficult balance of weighing different types of scholarly of evidence with the existing changing recorded performance practice. Since some of the recorded tempos are nearly half of Beethoven's marked tempo and none actually perform at the prescribed metronome marking, there must be an oral tradition in place that goes against the markings.

The answer might be found in German Romanticism and the approach to slow music:

> The legato tone lays down the law for the tempo adagio: here Rhythm dissolves into the pure and self-sufficing, self-governing life of Tone. In a certain subtle sense one may say that the pure Adagio can not [sic] be taken slow enough: here must reign a rapt confidence in the eloquent persuasiveness of tone-speech pure and simple; here the languor of emotion becomes an ecstasy.[22]

Wagner's description of the interplay between articulation and an adagio tempo suggest that the shaping of each note governs the ultimate tempo. The theme's cantabile quality would apply to this characterization in that the shaping of each chorale note carries the phrase. Where Wagner differs from Kolisch and Beethoven is in the second idea, that "a pure Adagio cannot be taken slow enough."[23] The implication is that a true legato must be as slow as possible in order to languish in every note. When applying this aesthetic to

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[21] Christopher Hogwood, conductor, Academy of Ancient Music, *BEETHOVEN, L. van: Symphony No. 9, "Choral,"* recorded 1988, BR-Klassik 900156, 2017, compact disc.

[22] Richard Wagner, *Art and Politics*, vol. 4 of *Richard Wagner's Prose Work*, trans. William Ashton Ellis, 313.

[23] Richard Wagner, *Art and Politics*, vol. 4 of *Richard Wagner's Prose Work*, trans. William Ashton Ellis, 313.

the second variation, Beethoven's metronome marking does indeed seem wrong and by far too fast. The tempo does not allow for the performer or the audience to enjoy every passing note and interval. In order to allow for the embellishments to be savored and understood, a much slower tempo would need to be found. In light of Wagnerian slow tempo aesthetics, questions around Beethoven's ability to accurately measure tempo, and a resurgence of historically-informed performances that do not achieve the marked tempo, how does one weigh all of the evidence and come to a balanced and informed tempo range?

One final consideration is the role of meter throughout the movement and its impact on perceived time. The outer limits of perceivable rhythm and meter, known as psychological time, are of interest since this is a slow movement that historically and as evidenced above has been performed slower than the prescribed metronome mark. Mark Gotham identifies the longest time interval that can be psychologically processed and retained at 6 seconds between stimuli (sound event);[24] the ideal speed for psychological comfort has been found to be 0.6 seconds between stimuli (100 BPM).[25] Since this is a double variation movement and the excerpt that is being discussed is furthermore the second and faster variation of the opening theme, it is important to look at the *Lo stesso tempo* in context of the metric implications of the opening theme and the tempo marking *Adagio molto e cantabile*.

With the longest retainable pulse length at 6 seconds, the full measure (which in Beethoven's tempo lasts 4 seconds) is the upper limit for what the audience can retain as

[24] The time between stimuli is defined as the interval between the end of the first and the beginning of the second stimulus. Mark Gotham, "Attractor tempos for metrical structures," *Journal of Mathematics and Music*, vol. 9, no. 1 (2015): 26.

[25] Mark Gotham, "Attractor tempos for metrical structures," 26.

a musical and psychological unit. If the measure were stretched to the maximum time of 6 seconds, the tempo would drop to ♩=40. Any tempo slower than 40 BPM suggests that the brain no can longer hear the full measure as a musical unit, instead focusing on the half note. Since Beethoven's slurrings suggest a longer line, maintaining a perceivable longer musical unit as the base also sets the lower tempo limit for the second variation at ♪=120. Gotham identifies a formula which renders an optimal "attractor" tempo for any given metrical structure, which for this movement's opening suggests an optimal tempo for psychological comfort at ♩=70. However, this model does not take tempo markings into account and that an Adagio marking will lower the tempo outside of the optimal attractor tempo.[26] Furthermore, the model does not provide a measure for how much deviation from the meter's attractor tempo any given tempo marking will create. The literal, original translation of Adagio is at ease, so that Adagio molto (very at ease) would suggest finding a tempo that allows the music to be very at ease.

Assuming Beethoven's metronome did fall down, did have an issue with friction, and that Beethoven read the metronome from the wrong angle, the cumulative effect on the metronome marking could be as large as 8 BPM, bringing the possible tempo down to 52 BPM.[27] The average for historically-informed recordings (♪ =148 BPM/♩.=49 BPM) therefore sits within a reasonable margin of error for Beethoven's original metronome marking. Considering that the average tempo for recordings in the late 2000's was found to be at ♪ =144 (♩.=48), it is conceivable to perform the movement at ♩.=48 to maximize the intersection between Beethoven's marked tempo, possible metronome accuracy issues, current performance practice trends, and psychological comfort. Depending

[26] Mark Gotham, "Attractor tempos for metrical structures," 42.
[27] Which lies within a multiple of the ideal speed for psychological comfort of 100 BPM.

somewhat on the player's ability to control the sound color and phrasing, a performance as close to ♩.=48 is therefore highly recommended.

Some recordings that are interesting to compare at around 144 BPM are John Eliot Gardiner with the Orchestre Romantique et Revolutionnaire[28] for an historic performance with a graceful treatment of the figuration. Some recommended recordings with modern orchestra include Bernard Haitink with the London Symphony Orchestra[29] and Herbert Blomstedt with the Leipzig Gewandhausorchester.[30] Although these following recordings fall outside of the recommended tempo they present beautiful interpretational choices that highlight the possibilities in the figurations: Bruno Walter with the Vienna Philharmonic[31] for the execution of subito dynamics and Andrew Litton with the Colorado Symphony Orchestra[32] for phrasing.

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[28] John Eliot Gardiner, conductor, Orchestre Romantique et Revolutionnaire. *BEETHOVEN, L. van: 9 Symphonies,* Recorded 1992. Deutsche Grammophon 00028943990028, 1994, 5 compact discs.

[29] Bernard Haitink, conductor, London Symphony Orchestra, *BEETHOVEN, L. van: Symphonies Nos. 1-9 / Triple Concerto*, recorded 2006, LSO Live LSO0098D, 2006, 6 compact discs.

[30] Herbert Blomstedt, conductor, Gewandhausorchester Leipzig, *BEETHOVEN, L. van: The Complete Symphonies*, recorded 2015, Accentus Music ACC-80322, 2017, 5 compact discs.

[31] Bruno Walter, conductor, Wiener Philharmoniker, *BEETHOVEN, L. van: Symphony No. 9, "Choral,"* recorded 1955, Orfeo C669051B, 2005, compact disc.

[32] Sir Andrew Litton, conductor, Colorado Symphony Orchestra, *BEETHOVEN, L. van: Symphony No. 9*, recorded 2014, Colorado Symphony Association CSACD-001, 2017, compact disc.

Chapter 6: Robert Schumann: Symphony No. 2, II: Scherzo

Chronologically, Schumann's Second Symphony should be called his Fourth since the Fourth Symphony was completed soon after before work began on the Second. First sketches for the Second Symphony op. 61 were completed at around Christmas of 1845, though they were not orchestrated until the Fall of 1846. The impetus for this symphony points to a performance of Schubert's Ninth Symphony on Dec 9th, 1845. This had not been Schumann's first encounter with Schubert's Ninth Symphony though, since he was responsible for its premiere in 1839 by the Gewandhausorchester Leipzig under Felix Mendelssohn, after which he praised the symphony for its "heavenly length"[1] in a *Neue Zeitschrift für Musik* article.[2] This Scherzo shows some of this Schubertian inspiration in the economy of themes (a descending diminished seventh arpeggio flanked by a three-note pick up and closing turn) and insistent development and repetition of this rather short motif.[3]

Articulation

One of the biggest issues in performing this excerpt is whether to treat every single note with a short articulation. Since the dots over notes are not present at the

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[1] Robert Schumann, *Gesammelte Schriften über Musik und Musiker: eine Auswahl*, edited by Herbert Schulze (Wiesbaden) 177–179, translated in: Anthony Newcomb, "Schumann and Late Eighteenth-Century Narrative Strategies," *19th-Century Music*, vol. 11no. 2 (Oct, 1987), 164–174.

[2] Schumann was a also prolific music critic and co-founded the music journal *Die Neue Zeitschrift für Musik* with his father-in-law Friedrich Wieck.

[3] Donald Francis Tovey, "Franz Schubert," reprinted in *The Main Stream of Music* (New York: Oxford University Press, 1949) 118-27.

beginning and only appear after slurs and eighth notes (such as mm. 24–26), they indicate the end of a bowing pattern and merely serve as a courtesy reminder to the player, much like in the fourth movement of Mozart's Symphony No. 39.[4] The dots here, same as in the Mozart example, therefore, do not indicate the explicit use of shorter articulation. In the absence of staccato marks at the beginning or a simile marking in the later examples, there is little textual evidence for a staccato articulation. Even in the case of existing staccato markings in *Allegro* movements, nineteenth-century tendencies were to employ connected, on-the-string bow strokes.[5] Since most modern performances feature extended use of a shortened articulated bow stroke, there might be a separate orally-transmitted performance tradition that needs to be explored more closely.

By the mid-nineteenth century, bowing trends had reversed so that the German school once again preferred on-the-string strokes and the French bouncing strokes. The German proponent of the style was Louis Spohr who taught Ferdinand David and Joseph Joachim. And while both David and Joachim in their own practices and treatises did not strictly adhere to the teachings of Louis Spohr, examination of edited parts by both violinists reveals a vastly different approach to staccato notes than is modern practice. Treatises from the 19th century as well as bowed sets of Beethoven chamber music reveal that many of the passages that a modern player would play in the lower half and off the string was performed at the tip, on the string, and with an upbow on beats.[6] This discrepancy in interpretation can be explained by the French origin of modern bowing technique which interprets staccato articulations as a slight shortening of the actual note

[4] For further reference, see Chapter 2.3, p. 34.
[5] Clive Brown, *Classical and Romantic Performing Practice*, p. 225.
[6] Clive Brown, "Bowing Styles, Vibrato and Portamento in Nineteenth-Century Violin Playing," *Journal of the Royal Musical Association*, vol. 113 no. 1 (1988): 110.

value by coming off the string.[7] The old German school, as per Louis Spohr, considered staccato articulations as on the string strokes with varying degrees of attack to the front of the note. The result of these staccato interpretations is a firm, definitive start to each note, the difference lies at the end of the note. With the growing prevalence of the French school of violin playing in the twentieth century[8], it seems plausible that a substitution for certain bow strokes occurred, by which the German upper-half, *martélé*-like stroke was replaced by a heavy *spiccato* stroke. So, while there might not be an explicit marking for an articulated, off the string stroke recording-based evidence of a performance tradition coupled with changing technique trends strongly suggest that an articulated and slightly separated approach to the notes is appropriate and recommended. The exact extent to which the stroke needs to come off the string is very much dependent on the final tempo at which this excerpt will be performed and can therefore not be prescribed. Given the nature of the origins of this modern performance practice, any heavier, fast *spiccato* in which the "bow comes off the string by rebound, which may or may not have to be supplemented by further lifting"[9] or, if in a faster tempo, a *sautillé* "which is distinguished from the spiccato by the fact that there is no *individual* lifting and dropping of the bow for each note"[10] are advisable options.

At first glance this excerpt looks and functions as a perpetual motion, with almost constant sixteenth notes throughout. The technical difficulties of diminished arpeggios and resulting awkward shifts add to the relentlessness of the sixteenth notes so that it is

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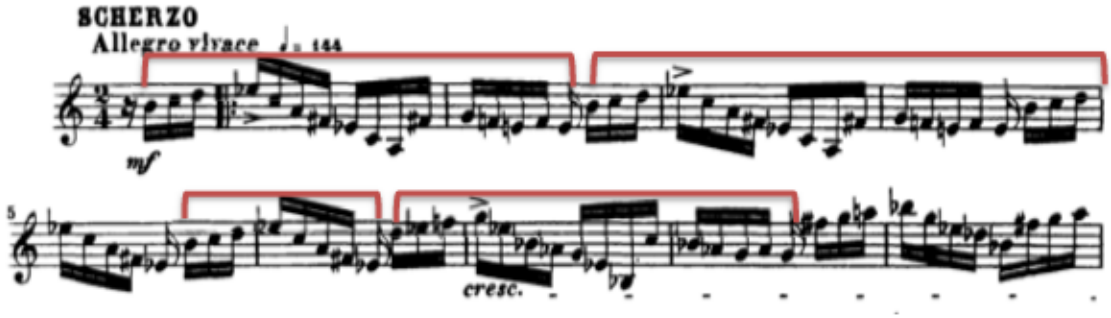
[7] Clive Brown, "Dots and Strokes in Late 18th- and Early 19th-Century Music," 601.
[8] Clive Brown, "The decline of the 19th-century German school of violin playing," University of Huddersfield Website "Chase," http://mhm.hud.ac.uk/chase/article/the-decline-of-the-19th-century-german-school-of-violin-playing-clive-brown/ (accessed May 22, 2020).
[9] Ivan Galamian, *Principles of Violin Playing and Teaching*, 75.
[10] Ibid., 77.

particularly challenging to create musical lines. To help with this exact problem, Robert Schumann employed a phrase marking device that is no longer in vogue nowadays: breaking the beaming.[11] This Schumann excerpt serves as a prime example of this kind of phrase marking which here indicates that the phrase separation between the first and second sixteenth note. The phrase therefore begins on the second sixteenth note and ends on the first sixteenth note of a given beat, as outlined below in Example 6.1.



Example 6.1. Schumann Symphony 2, ii: mm. 1–9.[12]

On the surface, there appears to be a lack of consistency to the treatment and organization of the music. Schumann does not break the beaming on every arpeggio (such as in mm. 8–12). However, this indicates a sequencing of the motif that should be performed as one phrase leading all the way to the first repetition rather than a certain amount of negligence. Following Schumann's detailed phrasing not only helps musically organize this otherwise relentless excerpt but also helps mitigate some of the technical challenges by allowing for phrasing direction. Due to the perpetual motion nature of the movement, it is however not advisable to take time between phrases. The phrasing therefore needs to happen on top of a steady pulse.

[11] Clive Brown, *Classical and Romantic Performance Practice*, 123.
[12] Robert Schumann, *Symphony No. 2 op. 61*, violin I part (Leipzig: Breitkopf & Härtel, 1890), 8.

The excerpt features two more articulation issues that need to be addressed: accents (>) and two-note slurs. When most accents throughout this excerpt occur, they appear consistently on the beat and after a divided beam. Because the accents however are not marked every time these two criteria coincide, the accent functions structurally and in conjunction with the bassline accompaniment. These accents do not reappear after the first few measures even though the melody gets repeated in a higher octave. Since the accents seem to function as a phrasing reinforcement, it seems likely that cresting toward the same notes in the higher octave is appropriate and implied. The only example of accents that function outside of this analysis can be found in mm. 22–29 where they first are used to continue the emphasis displacement of the meter in mm. 20–21 to now the last eighth note of the measure and then in mm. 28–29 in tandem with the marked crescendo to reinforce the forte. Since these accents occur locally and at quite a quick tempo, it is advisable to use more bow pressure than speed in order to maintain the same articulation length throughout. The slurs as found in mm. 20–21 are metrically tricky to execute since the grouping, like in Classical music and with Brahms, imply a slight decrescendo and separation between slurs.[13] This creates stresses on the second and fourth sixteenth note of every beat, effectively displacing the felt beat by a sixteenth note. Though an inclination to slightly stress the second note would make this passage easier, it would interfere with the intention of the slurrings and emphasize the wrong note.

[13] Clive Brown, *Classical and Romantic Performing Practice*, 234.

Tempo

In the recording samples only fewer than 8% of all recordings observed Schumann's metronome indication of ♩=144. Instead, all other recordings were significantly slower with two distinct tempo areas. Two tempos are of interest: ♩= 132 and ♩=136. The faster tempo is of particular interest since it represents the average and median tempos. The average tempo for the bottom of the ritardando in m. 21 clocks in at ♩=130-131 with an average rubato of 4 BPM. As a result, an average tempo for a modern performance falls short of the 144 indicated by Schumann and lies within the ♩=136 range with a ritardando to ♩=130-132.

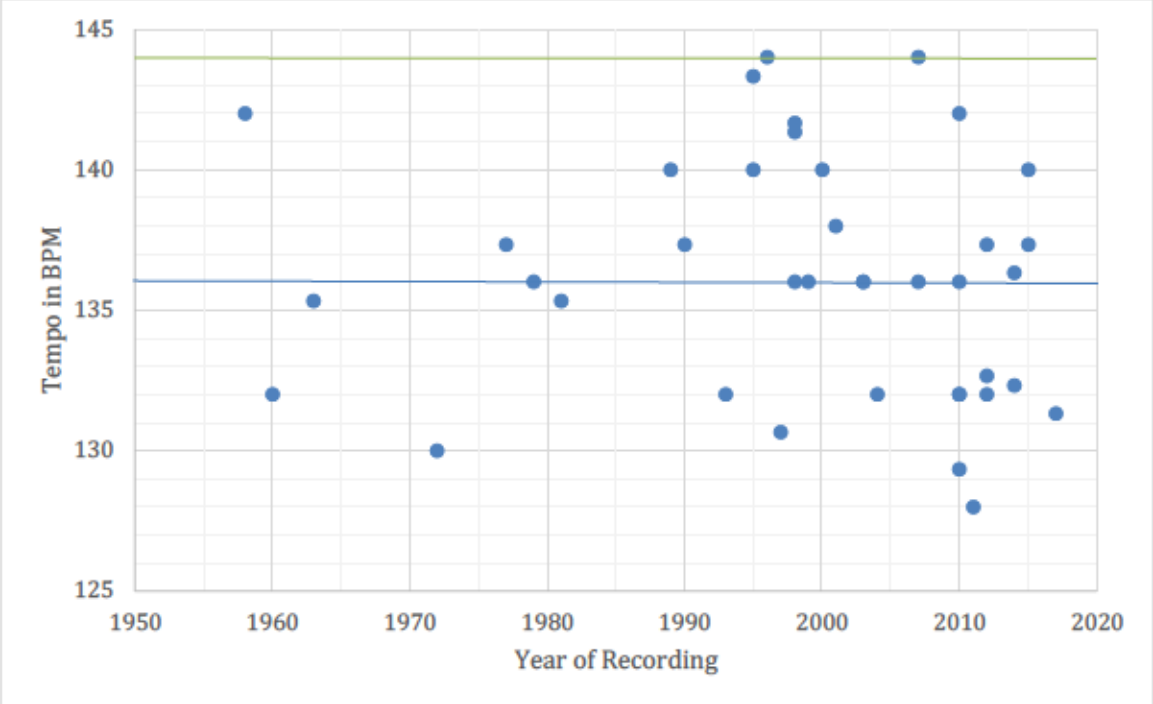


Figure 6.1. Schumann Symphony 2, ii: Starting tempi in commercial recordings.

The figure above shows the wide range of tempo and prevalence of ♩=136 as a starting tempo as indicated by the blue vertical line. The connecting lines between plot points

highlights the difference between starting and post-ritardando tempo, effectively measuring the ritardando itself. Schumann's tempo marking of ♩=144 (the green vertical line) appears to be on the extreme end of the recording ranges with only two recordings starting at the prescribed tempo. At ♩=136, the bow stroke also becomes a simpler question since the bow will naturally come somewhat off the string, no extra effort is therefore needed to articulate each note.

One of the recordings that is the most reflective of all the tempo findings is Neville Marriner's recording with the Stuttgart Radio Symphony Orchestra from 1999.[14] Other recordings that take slightly more rubato time but that still start at 136 are Daniel Barenboim with the Staatskappelle Berlin[15] and Leon Botstein with the American Symphony Orchestra.[16] Nikolaus Harnoncourt's recording with the Chamber Orchestra of Europe presents an example of Schumann's marked tempo.[17] Of note is that all the mentioned recordings feature an articulate bow stroke of varying degree.

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[14] Neville Marriner, conductor, Stuttgart Radio Symphony Orchestra, *Robert Schumann: The Symphonies/ Piano Concerto/ Kinderszenen/ Concert Etude,* recorded 1985, C51006 Capriccio, 1987, compact disc.

[15] Daniel Barenboim, conductor, Staatskapelle Berlin, *Schumann The Symphonies*, recorded 2003. Warner Classics 825646117963, 2005, 2 compact discs.

[16] Leon Bottstein, conductor, American Symphony Orchestra, *Robert Schumann: Symphony No. 2, Op. 61*, recorded 2014, American Symphony Orchestra B00J6JWZTA, 2014, compact disc.

[17] Nikolaus Harnoncourt, conductor. Chamber Orchestra of Europe, *Schumann: Symphonies No. 1 "Spring", No. 2*, recorded 1996, Teldec 745099832063, 2005, compact disc.

Chapter 7: Felix Mendelssohn: A Midsummer Night's Dream, Scherzo

The second half of the 19th century saw a rapid rise in the exploration of the natural world through science with the invention of the microscope and the application of the scientific method to medicine. The fascination with insects went beyond the microscopic study of entomology and became a part of entertainment in the form of home microscopes and traveling microscope-showmen who projected magnifications of insects.[1] Fairies in the middle of the 19th century were linked with the entomological world in a conflagration of the natural and supernatural worlds.[2] As a result, the musical world of fairies was constructed to reflect the buzzing and humming sounds of insects so as to depict a miniature otherness.[3] This sound world relied on textures created with rapid staccato, tremolos, soft dynamics, and pointillistic winds[4] and became associated with the *scherzo fantastique* genre of Berlioz's *Queen Mab Scherzo* from *Roméo et Juliette*, Carl Maria von Weber's *Oberon*, and Mendelssohn's *Octet Scherzo*. In the case of the *Midsummer Night's Dream* Scherzo, there can be little doubt that Mendelssohn chose to evoke this hushed, buzzing world that depicted the world of fairies since most of the texture combines staccatos and pointillistic winds in a piano dynamic.

Mendelssohn's music to Shakespeare's *A Midsummer Night's Dream* consists of the overture, op. 21 (1826) and the incidental music, op. 61 (1842). While the overture

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[1] Francesca Brittan, "On Microscopic Hearing: Fairy Magic, Natural Science, and the *Scherzo fantastique*," *Journal of the American Musicological Society*, Vol. 64, no. 3 (Fall, 2011), 560.
[2] Francesca Brittan, "On Microscopic Hearing: Fairy Magic, Natural Science, and the *Scherzo fantastique*," 603.
[3] Ibid, 530.
[4] Ibid, 527, 543.

was designed as a concert overture, the later incidental music was composed to accompany theatrical readings. The Scherzo acts as an intermezzo between Act I and II, marking the transition between the human and fairy worlds. The two scenes of the first act are concerned with two human narratives set in ancient Greece, the second act takes the audience into a third plot line involving the world of fairies. The Scherzo therefore functions as a scene-changer and helps prepare the audience for the supernatural world of Oberon, Titania, and Puck.

Articulation

Mendelssohn believed that music is a tool for precise communication of logic in which the performer decodes the content and acts as communication conduit to the audience.[5] In Mendelssohn's view it would therefore be unnecessary to provide much written instruction in scores beyond the actual music. Thus, even though the score does not give any word-based indication towards lightness or metronome marking, the character of this scherzo can be inferred from the combination of tempo indication *Allegro vivace*, the articulation markings, the meter, and literary context. Keeping in mind the Scherzo's function as a gateway to the fairy world, the *Allegro vivace*, 3/8 meter, and presence of staccato marks suggest a *scherzo fantastique* character which further supports the movement's placement in the narrative arc. The Scherzo's character therefore calls for an essentially lighter stroke.

Unlike the excerpts in previous chapters, evidence is much stronger that an off-the-string stroke would have been acceptable even in the 1840s. The German school of

[5] Siegwart Reichwald, "Mendelssohn's Tempo Indications," in *Mendelssohn in performance*, ed. Siegwart Reichwald (Bloomington: Indiana University Press, 2008), 197.

violin playing as represented by Louis Spohr rejected any form of springing bow with the noted exception to a few scherzos by Beethoven, Onslow, and Mendelssohn.[6] Most notably in the original German version of the *Violinschule*, Spohr categorically omits all mention of springing bows in his categorization of bow strokes. The German avoidance of springing bows can also be observed in consequent generations of violinists. As a one of the older Spohr students and later concertmaster of the Leipzig Gewandhausorchester under Mendelssohn, even Ferdinand David indicate a preference for on-the-string stroke in the upper half by way of bowing markings in Beethoven chamber music parts.[7] The traditional German school started to lose traction in favor of the French school in the 1830s and even Ferdinand David included *sautillé* and *spiccato* playing in his 1863 *Violinschule*.[8] In *Die Kunst des Violinspiels* from 1887, the author Schröder suggests that the marking *leggiero* implies the use of *sautillé*.[9] When meeting the 12-year old Joseph Joachim, Mendelssohn is known to have freed Joachim "from certain prejudices and habits to which violinists are prone – for example, that the use of the springing bow is not permissible in Classical compositions."[10] The composer's views on springing bows in 1843 therefore seems to have been rather unusual in contemporary Germany.

The articulation marks in this excerpt are sporadic; dots are placed predominately on eighth notes and do not occur on sixteenth notes except in m. 24 and mm. 71–73. The interpretation could go in one of two directions: either a literal approach whereby the eighth notes are separated when indicated and the sixteenth notes are almost never

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[6] Clive Brown, *Classical and Romantic Performance Practice*, 272.
[7] Ibid., 268.
[8] Ibid., 273.
[9] Clive Brown, "Bowing Styles, Vibrato and Portamento in Nineteenth-Century Violin Playing," *Journal of the Royal Musical Association* 113, no. 1 (1988): 108.
[10] *Joseph Joachim*, trans. Lilla Durham (London, 1901), 46 in Brown, Clive, *Classical and Romantic Performance Practice*, 272.

separately articulated; or working under assumption of a missing *simile* and thereby adding dots to most eighth and sixteenth notes. Both choices are somewhat problematic since option no. 1 would create a heterogeneous texture in the context of an orchestral performance and option no. 2 is not faithful to the score. Looking at the full score gives some insight into the question of articulation throughout the excerpt. In mm. 70–80 all winds and bass parts feature dots over all eighth notes which end abruptly mid-phrase. It seems likely that these parts imply a *simile* so that it is probable that a *simile* is also implied in the remaining string parts so as to not change textures during the passage and at different times.

At first glance, the nearly complete lack of articulation marks on 16th notes would seem to suggest a different articulation from the eighth notes entirely. Yet, it is worth considering again the full instrumentation, especially as it applies to winds, and the overall lack of consistency in markings throughout. The most indicative clue rests in mm. 71–73 which in *pianissimo* presents a variation on the opening theme and is marked consistently with staccato dots. Starting 8 measures before rehearsal N, dots are also indicated on 16th notes for the same thematic material as well as an arpeggiated motif. It would therefore seem that the first half of the movement might be undermarked in comparison to the second half. The wind parts have similar issues in that the second half of the movement tends to contain more articulation marks on sixteenth notes. Looking at Mendelssohn's intentions in the Scherzo is of vital importance since he was known to place higher importance on "a loyalty to the inner spirit or the character of the work."[11]

[11] José Antonio Bowen, "The Origins of the Ideology of Authenticity in Interpretation: Mendelssohn, Berlioz and Wagner as Conductors," in *Classical and Romantic Music*, ed. David Milsom (New York: Routledge, 2011), 240.

Maintaining fidelity to the *scherzo fantastique* genre and sound world would therefore seem to be of utmost importance and consideration.

In considering an appropriate baseline bow stroke for the Scherzo, the pointillism and rapid staccatos of the *scherzo fantastique* genre need to be reconciled with textual evidence and mid-19th century German performance practice. While performances of this Scherzo could have been performed with a *martelé*-type stroke in the German-speaking world, a somewhat continuous *spiccato* or *sautillé* is most likely more appropriate given Mendelssohn's rather unconventional views on the use of springing bow strokes and Louis Spohr's scherzo exceptions to an exclusive on-the-string bowing technique.[12] The inconsistent markings in the text do pose a bigger problem since using a springing bow throughout would be unfaithful to the text while religious adherence would create jarring articulation differences with the possibility of disrupting the *scherzo fantastique* character. Rather than resorting to a black and white approach to articulation, it is well worth noting at this point that the percussive quality of the springing bow can and should be adjusted to meet the character requirements of the movement. Therefore, a slightly brushier approach to the bow stroke will keep the excerpt in a piano dynamic. This also helps address the articulation inconsistencies in since a brushier bow stroke can be easily gradated in firmness. In other words, the more continuous the sixteenth notes appear on the page, the more possible and recommended it is to play a firm springing stroke. The actual choice between *spiccato* and *sautillé* is personal though a round *spiccato* is recommended since it easier to control at slower tempos and more adaptable to a range of tempos.

[12] For a more detailed discussion, see Chapter 4, pp. 47–48.

Yet another inconsistent marking is presented in the differentiation between the accent (>) and *sforzando* (sf).[13] While there is little information on how Mendelssohn personally delineated the two accents it seems likely that he would have treated them in a Classical approach similar to Beethoven, owing in no small part to Mendelssohn's stricter adherence to Classical interpretation of markings and tempo conventions. The accent then suggests a literal, quick and localized decrescendo whereas the *sforzando* is achieved by means of increasing the weight through the index finger. The biggest problem lies in mm. 63–67 in which there are alternating iterations of accent (>) and *sforzando*. If a clearly audible difference is desired, it could be explained as a variation in emphasis. It is much more likely though that these measures should mirror mm. 55–59 in the second violin part which have *sforzandos* marked consistently. In this case the emphasis should be accomplished with a slight increase in bow weight rather than bow speed. These slight differentiations are more easily achieved with *spiccato* and yet another reason for a *spiccato* recommendation.

Tempo

There are no metronome markings by Mendelssohn for the Scherzo movement of *A Midsummer Night's Dream*. However, since Mendelssohn did believe that the written transmission of music is a logical process of decoding the markings, he undoubtedly believed that finding a suitable tempo was possible from just looking at the music. Mendelssohn furthermore only reluctantly added metronome markings to selected works

[13] There are the fewest inconsistencies in the critical edition of the score, the Leipzig Mendelssohn Ausgabe, Series V, vol. 8.

and believed that the tempo term remained more important than the metronome mark.[14] Like in Beethoven (see p. 51) and in particular the Fifth Symphony Scherzo, triple meter in Mendelssohn's music is faster and lighter than duple meter. In addition, and like Beethoven again, a smaller denominator indicates a faster pulse as well. Therefore, by looking at the meter (3/8) the triple meter with the smallest usual denominator for the time would suggest a fast base tempo. The second indicator towards finding a tempo range lies in the tempo term which should be directly related to the fastest note value.[15] This Scherzo's meter (3/8), predominant use of sixteenth notes, and tempo marking, *Allegro vivace,* suggest a very fast and light tempo, the definition of which however is relative to performance conventions. Since assessing the relationship between these three factors does not however result in an objective metronomic tempo range, comparing metronome markings from pieces with similar tempo indications might provide more objective insight.

The first and perhaps most important source of reference is Mendelssohn's arrangement of the Midsummer Night's Overture for piano 4 hands (1832). It was published with the composer's metronome mark (𝅗𝅥=84). While this movement does not fit the bill for similar meters since it is marked in common time, the Scherzo and Overture are comparable based on their *scherzo fantastique* character. The biggest change in the arrangement from the original orchestral version is in the level of subdivision: the original eighth notes were changed to sixteenth notes. This change makes the metronome

[14] Siegwart Reichwald, "Mendelssohn's Tempo Indications," *Mendelssohn in performance*, ed. Siegwart Reichwald (Bloomington, IN: 2008), 197.
[15] Ibid., 198.

marking quite fast (♪ =362), while the same metronomic tempo with eighth notes as the fastest subdivision (♪ = 336) appears to be on the slow side.

The op. 49 piano trio Scherzo movement is marked *Leggiero e vivace* in 6/8 in which the fastest notes are sixteenth notes. This movement is quite similar in character to the Midsummer Night's Scherzo with dance-like and fluttering qualities. Mendelssohn prescribes a metronome mark of 120 BPM to the dotted quarter[16] which in comparison to this study's cross-section of tempos is very quick (♪ =360). Looking at the String Quartet op. 44 no. 2 Scherzo, *Allegro di molto*, the dotted half note is set at 72 BPM in a ¾ meter with eighth notes as the fastest notes throughout the movement (♪ = 432). Two more examples of movements in 6/8 with sixteenth notes as the subdivision throughout (Symphony no. 3, op. 56, movement 1 and op. 66 Trio, Finale) are marked with 𝅗𝅥. at 100 BPM and 112 BPM respectively.[17] Table 7.1. compiles metronome markings for these movements.

Table 7.1. Tempo and metronome indication of select Mendelssohn works.[18]

Movement	Tempo indication	Meter	Metronome marking	Speed of eighth notes
Midsummer Night's Dream Overture, Op. 21, piano 4 hands	Allegro vivace	c	𝅗𝅥=84	♪ = 336
String Quartet Op. 44/3, I	Allegro vivace	c	𝅗𝅥 = 92	♪ = 368
Cello Sonata Op. 45/1, I	Allegro vivace	c	𝅗𝅥 = 100	♪ = 400

[16] Siegwart Reichwald, "Mendelssohn's Tempo Indications," 203.

[17] For a more comprehensive list of tempo indications in Mendelssohn's works, see Siegwart Reichwald, "Mendelssohn's Tempo Indications,", 203.

[18] Adapted from Siegwart Reichwart, "Mendelssohn's Tempo Indications," 203.

String Quartet Op. 44/2, II	Allegro di molto[19]	3/4	𝅗𝅥.=72	♪ = 432
Piano Trio No. 1 Op. 49, I	Molto allegro agitato	3/4	𝅗𝅥. =80	♪ = 480
Symphony No. 3 Op. 56, I	Allegro un poco agitato	6/8	♩.= 100	♪ = 300
Piano Trio No. 2 Op. 66, IV	Allegro appassionata	6/8	♩.= 112	♪ = 336
Piano Trio No. 1 Op. 49, III	Leggiero e vivace	6/8	♩.= 120	♪ = 360

While the tempo ranges seem to be quite wide, these examples of tempo suggest that meters with small denominators are indeed generally faster regardless of the corresponding tempo term. Looking at Table 7.1. there is a significant speed drop in the eighth notes between triple meters in quarter notes and eighth notes. This suggests that the conversion to a smaller denominator increases the metronomic tempo while at the same time reducing the speed of equal note values. Three more tempos are of interest: the first three marked *Allegro vivace* in common time. These are significantly faster than the piano four hands arrangement of the overture. Yet they all feature eighth notes that are faster than *Allegro* movements in 6/8. Of these three tempos, the Midsummer Night's Dream overture tempo is at the bottom range.

Several conclusions can be taken from the above tables of tempo markings.:

1) Triple meter indicates a faster tempo than a duple meter with the same tempo indication, so that the same note value is faster in triple than in duple meter.
2) Secondly, *Allegro* is indeed the primary term and slower than *vivace* or *leggiero* on their own: the op. 49 Scherzo tempo is by far the fastest of the triple meters in eighth notes.

[19] Fastest notes are eighth notes, note sixteenth notes.

3) Thirdly, a smaller denominator suggests a tempo reduction (as measured by comparing the speed of the same note value). By looking at the fastest *Allegro* tempo in 6/8 (112) and the slowest in 3/4 (72), the eighth notes in 6/8 are 23% slower.[20]
4) Fourthly, the tempo for the piano four-hands arrangement of the Midsummer Night's Dream Overture is not as unusually fast as it might seem, since some of the other movements have similarly or faster moving notes.

In terms of finding a performance tempo for an audition, all of the above findings need to be put in context with findings from commercial recordings. Looking at Figure 7.1, most commercial recordings appear to fall within two tempo ranges: ♩.=80–84 and 88–92, with an overall average of ♩.=85.

[20] Using these two values allows the measurement of the smallest difference in eighth note speed. While this is but one measurement and does not necessarily represent a hard conversion rule, it is indicative of proportionality.

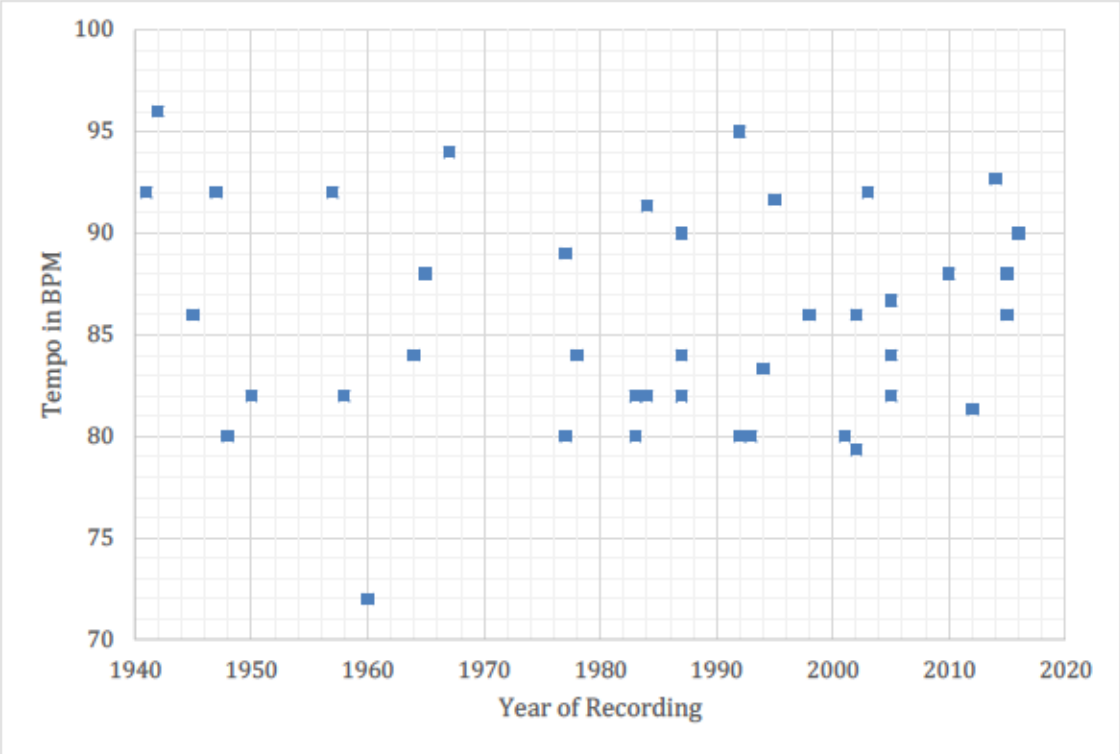

Figure 7.1. Mendelssohn Midsummer Night's Dream, Scherzo: Tempo versus date of recording.

Either of those tempo ranges is significantly slower than the metronome markings for the movements in 6/8. Conversely, they are also all faster than the op. 44 no. 2 String Quartet movement. One of the most striking findings of the recording cross-section study is that the two distinct tempo areas described above are characteristic of orchestras in North America whereas European orchestras take a spread approach to the tempo ranging between 80 and 95 BPM. There appears to be two separate regional performance practices in place.

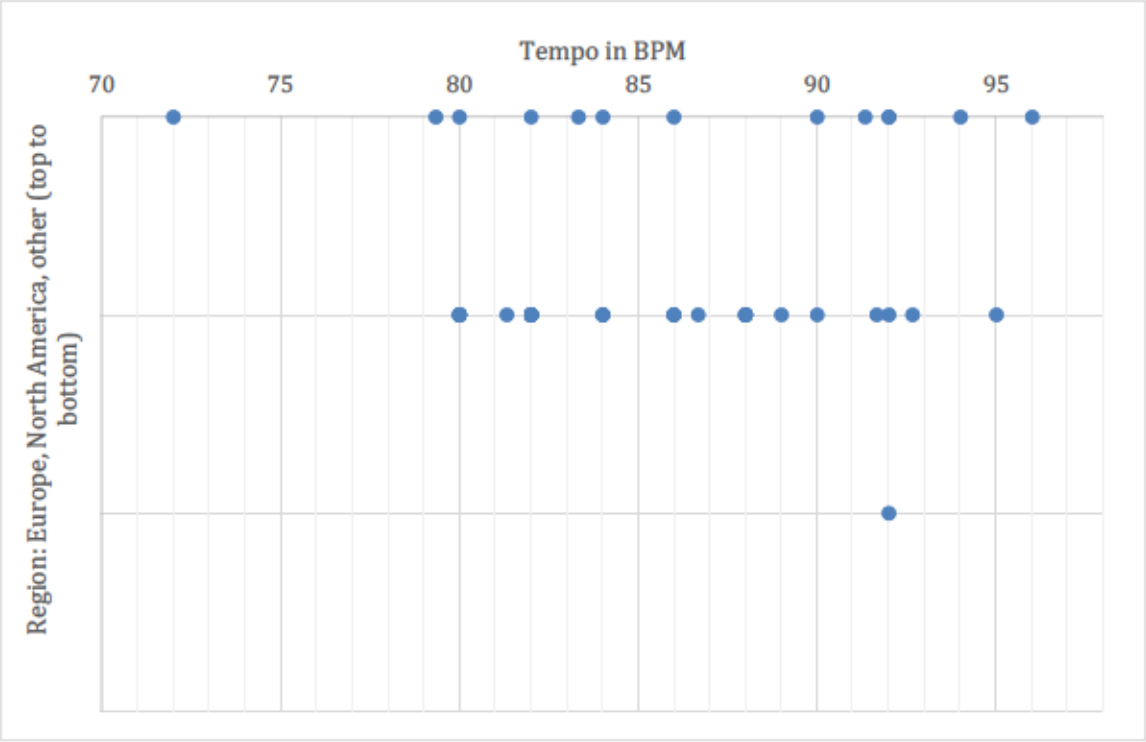

Figure 7.2. Mendelssohn Midsummer Night's Dream, Scherzo: tempo versus orchestra's geographic location.

When finding a performance tempo, the modern recording tempos need to be contrasted with the primary evidence of Mendelssohn's metronome marks. If an exact conversion of the overture tempo to the Scherzo meter (3/8) were the correct method, the corresponding tempo would need to be ♩.= 112 (assuming the eighth note stays the same). This tempo, however, does not correct for one mitigating factor: the smaller denominator. When applying the conversion proportion (23%) from above, this results in ♩. = 84. This means that the pulse between the overture in the piano four hands arrangement and scherzo would stay the same. And while this tempo is on the lower end of the tempo range, it does feature prominently in both European and North American performance practices. It is therefore advisable to perform this excerpt at a tempo around ♩.= 84-86.

The Boston Symphony Orchestra under Seiji Osawa[21], the Vienna Philharmonic under André Previn[22], and the Orchestra of the Age of Enlightenment under Charles Mackerras[23] are all representative recordings at ♩.= 84.

[21] Seiji Ozawa, conductor, Boston Symphony Orchestra, Deutsche Grammophon 00028943989725, recorded 1994, compact disc.

[22] André Previn, conductor, Wiener Philharmoniker, Decca 00028948310845, recorded 1987, compact disc.

[23] Charles Mackerras, conductor, Orchestra of the Age of Enlightenment, Erato – Parlophone 0724356197558, recorded 2005, compact disc.

Chapter 8: Johannes Brahms: Symphony No. 1, I. Un poco sostenuto – Allegro

Johannes Brahms's path to the symphonic genre was loaded with expectations set up in Robert Schumann's article "Neue Bahnen"[1] in which he professes the twenty-year-old Brahms as Beethoven's heir and standard bearer. While much of Brahms's early output was chamber music, he spent two decades starting in 1856 sketching and reworking ideas for the first symphony before it was finished and premiered by Otto Dessoff in 1876. Upon premiering the work, it was quickly dubbed as Beethoven's Tenth Symphony.[2]

Some of the similarities between Brahms's First Symphony and Beethoven's Ninth Symphony, such as the chorale-like melody in the last movement, have perpetuated the comparison between the two symphonies. The excerpt encompasses the beginning of the first movement in which Brahms sets the stage for the entire symphony's trajectory. The opening immediately poses problems since there is a slow introduction that is only marked *Un poco sostenuto* followed by an *Allegro*, all in essentially the same meter. The tempo relationship between those two sections is a key component to any performance and reveals different approaches to interpretation.

Unlike with any of the previous composer discussed in previous chapters, Brahms sits at a turning point in performance practice because of a direct lineage of conductors

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[1] Walter Frisch, *Brahms: The Four Symphonies* (New Haven: Yale University Press, 2003), 29.
[2] Harold C. Schonberg, *The Lives of Great Composers* (New York: W.W. Norton & Company, 1981), 289.

that can be traced to some of the main proponents of his music during his lifetime. So even though there is no recording of Brahms conducting or his immediate circle of conducting acquaintances, there are accounts and recordings of subsequent students of various performing styles.[3] As with any second- or third-hand accounts and recordings, it is difficult to discern how much is commentary, actual performing practice, and how much the conductor's interpretation might have changed in the years between encountering Brahms and the interpretation's transmission. Before the discussion turns to the particulars of tempo and articulation, there will be an overview of the main conductors and schools of interpretation.

There are some principal conductors whose performances build the basis for the interpretive landscape of the Brahms Symphonies' performance and subsequent recording history: Hans von Bülow and Fritz Steinbach with the Meiningen Court Orchestra, Hans Richter, and Felix Mottl. The issue of tempo and tempo flexibility in Brahms is a result of two principal schools of conducting: the Richter versus von Bülow dichotomy. In a simplistic narrative, Richter was known for his metronomic but less rehearsed performances with the Vienna Philharmonic whereas von Bülow as the conductor of the Meiningen Orchestra was known for his relatively extensive rehearsal schedules and rubato-heavy interpretations.[4] Yet, neither Richter nor von Bülow received Brahms's unconditional praise for a symphony performance. However, Brahms greatly appreciated von Bülow's meticulous preparation of the works and even conducted the Fourth Symphony with the Meiningen Orchestra at the premiere and in subsequent

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[3] Christopher Dyment, *Conducting the Brahms Symphonies: From Brahms to Boult* (Woodbridge: The Boydell Press, 2016), xiii.

[4] Walter Frisch, *Brahms: The Four Symphonies,* 166-167.

touring concerts. Von Bülow conducted the rest of the program and therefore serves as an unusually close witness to Brahms's conducting style and interpretation choices. Hans von Bülow was eventually succeeded by Richard Strauss and then Fritz Steinbach in 1886. Fritz Steinbach is of particular interest, since Brahms praised his interpretations of his music without reservation. His style reportedly avoided von Bülow's exaggerations of rubato but still remained flexible.[5] Steinbach was singled out as the leading influence on their Brahms interpretations by Walter Blume, Fritz Busch, and Arturo Toscanini. And while Walter Blume's volume on performing Brahms's symphonies is not without inconsistencies, it transmits Steinbach's notes on interpretation in meticulous detail that are corroborated in the Busch and Toscanini recordings. Steinbach's interpretative legacy therefore reaches far into the 20th century.

Felix Mottl is an important figure in the narrative since not only did he study with Otto Dessoff who premiered Brahms's First Symphony but also was at considerable odds with his mentor, not having much affinity for Brahms and instead placing Wagner centerstage for most of his career.[6] Because of his illustrious career, he was also a pivotal mentor to many conductors of younger generations, so that his particular conducting style might have very well been transmitted and emulated. Similar to Steinbach, Weingartner's performance of Brahms's Second Symphony in 1895 received Brahms's approbation. Weingartner recorded the full symphony cycle at the end of his life, though there is little to indicate how much of his early style he conveys in these late recordings.

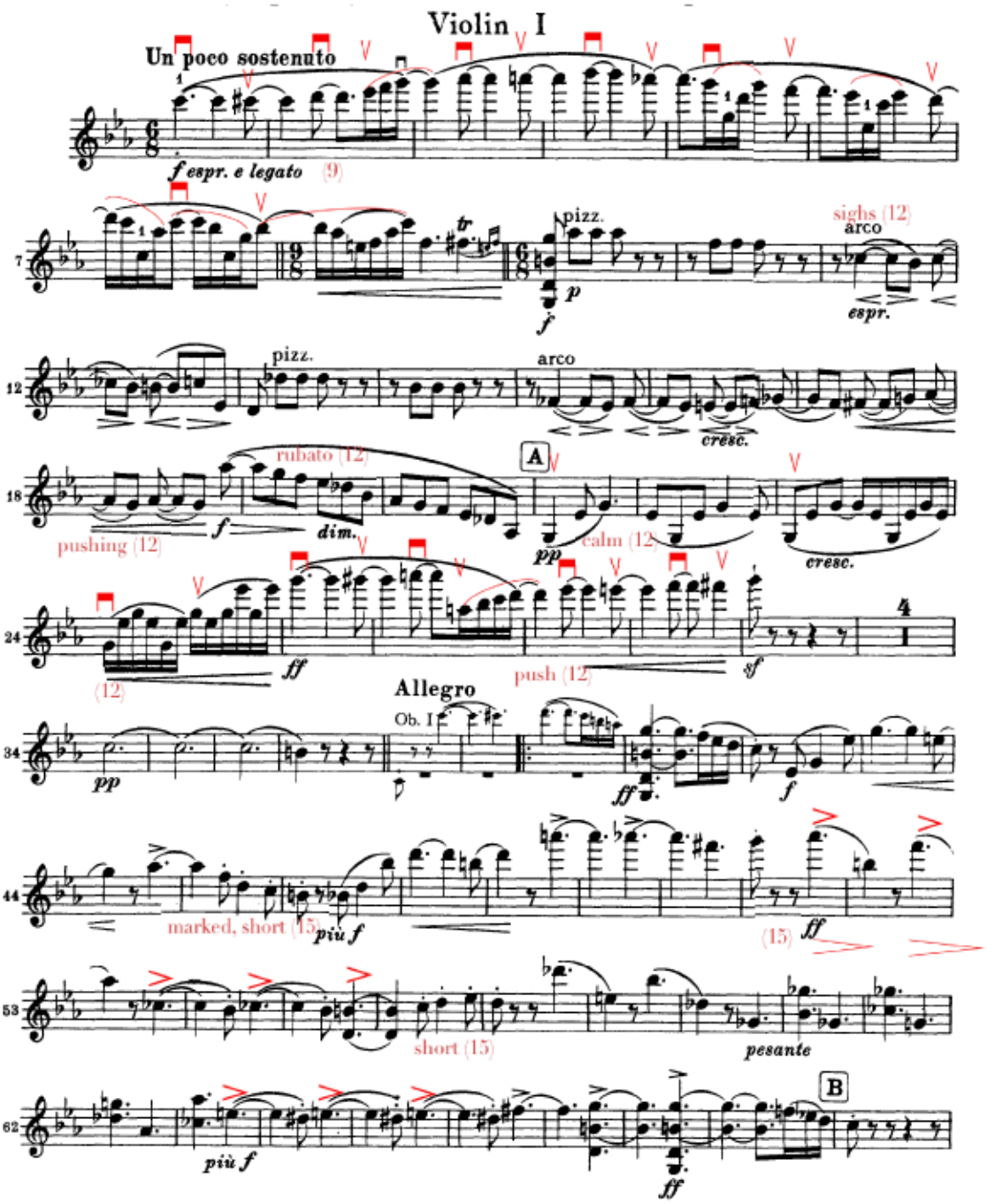
Issues around tempo and rubato are particularly complex, since the evidence of early performing styles can only paint a partial picture. Since there are no recordings of

[5] Christopher Dyment, *Conducting the Brahms Symphonies*, 26.
[6] Ibid., 49.

Brahms conducting, the issue of how much rubato and which tempo Brahms would have wanted can only be approached by looking at all the evidence and conducting schools.

Christopher Dyment's work on conducting Brahms lays bare the distinctiveness of the Steinbach/von Bülow legacy in the self-identified disciples Toscanini and Busch since the respective recording lengths and tempo choices are often remarkably similar[7] and these further overlap with Blume's transmission of Steinbach's score annotations. For reference during the discussion below, these annotations have been marked in Example 8.1 in red with the page citation in parentheses.

[7] For further reference see: Christopher Dyment, *Conducting the Brahms Symphonies*, 169-172.



Example 8.1. Blume/Steinbach annotations: Johannes Brahms, Symphony No. 1, movement 1, mm. 1–70.[8]

[8] Johannes Brahms, *Symphony No. 1, op. 68*, ed. Hans Gál (Leipzig: Breitkopf & Härtel, 1927), 1. Annotations adapted from Jonathan Robert Pasternack, "Brahms in the Meiningen Tradition," 9-15.

Articulation

The slow introduction *Un poco sostenuto* is qualified with *forte espressivo e legato*. Roger Norrington suggests that *espressivo* indicates more phrasing and not more volume.[9] In the context of this introduction, the *espressivo* as phrasing and not volume would certainly make sense since the slurs in the strings are not conducive to the maximization of volume output. The question becomes if the slurs should be considered as phrase markings only or if they should also be understood as potential bowings. Since "string players in Brahms's Germany and Austria […] played more notes under one bow stroke than do modern players,"[10] it is possible that the long slurs in m. 1–7 are both phrase and bowing markings that mirror the violas' two-measure slur markings. A fragment that is reminiscent of the opening measures returns in m. 25–29 in which the slurring is broken over the hairpin (mm. 27–29) suggests that the phrase marking serve as a bowing since it is broken to accommodate a crescendo. It appears from those two examples side-by-side that the slurs can in fact be understood as bowing and phrase markings: Brahms deliberately changes the marking with shifting dynamics.

And yet, it appears that, even as soon as a generation after Brahms, long slurs were no longer in vogue since Blume's transmission of Steinbach's annotated Brahms scores indicate a breaking of the slur by up to every dotted quarter note. In Steinbach's/Blume's interpretation, it is clear that the long slur is purely a phrase marking. Nearly every dotted quarter note in those markings is taken on separate bows

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[9] Roger Norrington, "Conducting Brahms," in *The Cambridge Companion to Brahms*, ed. Michael Musgrave (Cambridge: Cambridge University Press, 1999), 237.

[10] Bernard D. Sherman, "How different was Brahms's playing from our own?," in *Performing Brahms: Early Evidence of Performance Style*, ed. Michael Musgrave and Bernard D. Sherman, (Cambridge: Cambridge University Press, 2003), 5.

with the additional comment that "the strings should play with great resonance […]."[11] Since the passage is only marked *forte*, Steinbach's caution to emphasize a resonant, open sound speaks to the long line and lyrical quality of the opening. The intent, therefore, should be to connect the notes as much as possible in *forte* and to create a long arc all the way to the top of the phrase. For the modern player, it would be beneficial to practice the line with the original two-measure bowing to get a sense for the continuity and tension of the phrase before breaking up the bowing by at least the measure and possibly as much as prescribed in Blume/Steinbach (see Example 8.1).

As opposed to the long slur discussed in the previous paragraph, the two-note slur in Brahms is of special importance since it denotes, as in Classical performance practice, an emphasis on the first note and a diminuendo on the second note. This particular treatment of the two-note slur has the potential to shift the metric emphasis away from the downbeat such as in mm. 51–55. Since metric and rhythmic incongruity is instrumental to Brahms's compositional style,[12] it is even more important to observe the metric shift implied by the two-note slur emphasis. Blume/Steinbach make particular note of these slurs by marking accents on the first notes and adding decrescendos under each slur.

The hairpins (<>) in mm. 11–12 and 15–19 nowadays often mean a localized swell in dynamic. To the nineteenth-century string player, the hairpin could mean different things based on the context. While the dynamic swell is a possibility in 19th-

[11] Jonathan Robert Pasternack, "Brahms in the Meiningen Tradition – His Symphonies and Haydn Variations According to the Markings of Fritz Steinbach and Walter Blume: A Complete Translation with Background and Commentary" (DMA diss., University of Washington, 2004), 9.

[12] Walter Frisch, "The Shifting Bar Line: Metrical Displacement in Brahms," in *Brahms Studies: Analytical and Historical Perspectives*, ed. George S. Bozarth (Oxford: Clarendon Press, 1990), 139-64.

century performance practice, a hairpin under several notes could indicate phrasing direction. This case features hairpins that most likely indicate vibrato since they are layered over a larger-scale crescendo marking and because they are localized to one slurred, two-note gesture.[13] Up until the twentieth century, vibrato was considered an ornament and expressive device and was generally not employed in the continuous technique so common today. Blume's Steinbach transmission also suggest that these hairpins are not only a dynamic marking, since Steinbach reportedly indicates in the score that these hairpins with the falling second is a sighing gesture. In mm. 17–19, the hairpin leads to a forte in the middle which clearly indicates that the marking is intended as a dynamic marking. Coupled with the two-note slur practice outlined above and the marking *espressivo*, it seems even more likely that these gestures are to be treated lyrically, with heightened expression and therefore with some additional vibrato.

The *pesante* marking in m. 60 is indicative of the energy and short articulations that are apparent in the *Allegro*. Since *pesante* means heavy, it seems to suggest weight and a round articulation rather than necessarily a slower tempo, as for example *largamente* would suggest. Furthermore, since this passage no longer is a primary line, a firm, articulated *détaché* helps support the textures in the orchestra.

In terms of larger structures in the *Allegro,* Brahms very clearly lays out the direction of each phrase with the dynamic scheme. In mm. 41–51, Brahms outlines the hierarchy of motivic ideas, so that *fortissimo* is the most important, dropping to *forte*, increasing to *più forte* and then going back to *fortissimo*. This first of all allows for clarity and a heightening of tension between mm. 42 and 46, with an arrival at m. 52. Secondly,

[13] Clive Brown, *Classical and Romantic Performing Practice*, 127. And David Hyun-Su Kim, "The Brahmsian Hairpin," *19th-Century Music* Vol. 36 no. 1 (Summer, 2012): 48.

observing a tiered approach to loud dynamics, allows for the open, resonant sound that Steinbach advocated.

Tempo

Un poco sostenuto in itself does not indicate a tempo, especially since it is not put in context of a preceding tempo marking. Determining the relationship between the slow introduction and the Allegro is key to the success of a performance. Even though, and with the exception of a few measures of 9/8 in the slow introduction, the meter stays the same throughout, the tempo relationship is not clear due to the lack of a tempo indicator in the slow introduction. Looking at what links the slow introduction and the *Allegro*, one of the most important elements is the rhythmic motor. Both the slow introduction as well as the first theme are supplied with a steady eighth note pulse. In the *Un poco sostenuto*, it is carried in the timpani and double basses and then it is passed off, in the Allegro, to predominantly the second violins and violas.

We know from Fanny Davies[14] and other accounts that Brahms preferred faster slow tempos and slower fast tempos than was common at the time. This does not necessarily explain or give insight into the objectively measurable tempo of the *Allegro* and, consequently, the *Un poco sostenuto*. There is some evidence that a poco sostenuto marking in Brahms may be associated with a shift in pulse level towards the next smaller note value.[15] The following tempo discussion will compare tempos between the opening

[14] Fanny Davies was an English pianist who studied with Clara Schumann and active performer in the Schumann circle, collaborating with Joseph Joachim, Richard Mühlfeld, and Robert Hausmann. (David Hyun-Su Kim, "The Brahmsian Hairpin," *19th-Century Music* Vol. 36 no. 1 (Summer, 2012): 49.

[15] In *Rinaldo*'s "Weh! Was sehe ich?," the tempo is marked *Poco Sostenuto* in 3/2 with the ♩= 96. This is of particular interest, since the metronome marking is at a smaller pulse level than the meter. This tempo

Un poco sostenuto and the *Allegro* at the eighth note and the dotted quarter note respectively. In the survey of 96 recordings, the averages clocked in as follows:

Table 8.1. Average Tempos in Brahms's Symphony No. 1, movement 1.

	Un poco sostenuto ♪	Allegro ♩.	Difference in BPM
All recordings	88	100	12
Steinbach circle	87	98	11
Mottl circle	81	98	17

From the table above, it is clear that while there are some differences between the Steinbach and Mottl circles in terms of the size of the tempo difference, the averages seem to suggest very similar approaches. Yet, when the individual approaches are looked at in more detail, there is much more variance than the averages from the table would suggest.

The Steinbach circle of conducting disciples is much closer to the average of all recordings and therefore stands closer examination. Figure 8.1 breaks down each Steinbach circle conductor's tempos at the onset of *Un poco sostenuto* and the *Allegro*.

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is in relation to the preceding *Allegro non troppo* (also in 3/2) 𝅗𝅥=76. In: Bernard Sherman, "Tempos and Proportions in Brahms: Period Evidence," 465.

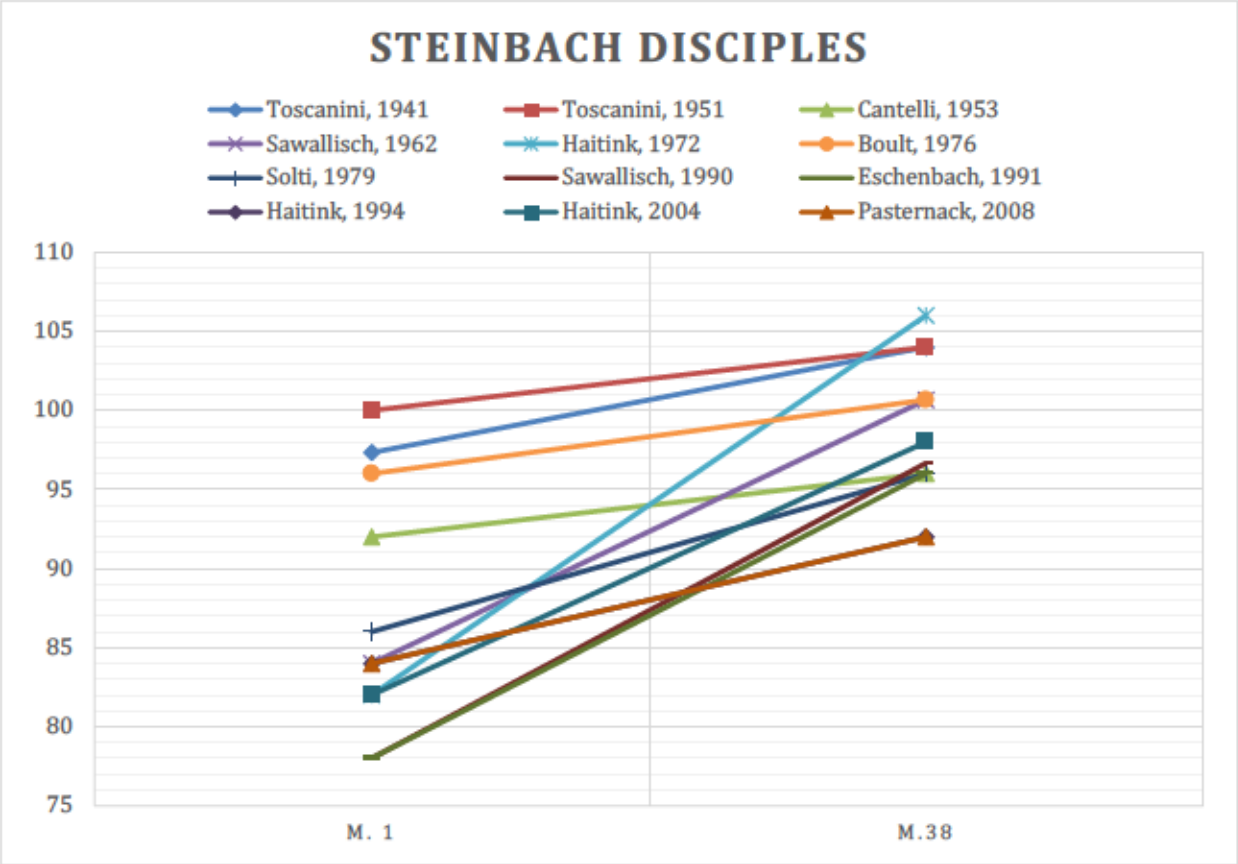

Figure 8.1. Tempos in Brahms's Symphony No. 1, movement 1, Steinbach disciples.

With the exception of the 1972 Haitink recording, all recordings follow a similar amount of tempo increase into the *Allegro*. While the opening tempos are somewhat spread out, the *Allegro* tempos all arrive within a 10 BPM window. The tempo approach to the *Allegro*, therefore, seems to be quite similar.

The Mottl circle, as exemplified in Figure 8.2, includes Felix Weingartner who was not a Mottl student but was more of a self-identified Wagnerian.[16] In looking at the disparate tempo approaches between Weingartner and the Mottl school, it is essential to know that Weingartner recorded on 78rpm discs that allowed for 4 minutes of recording

[16] Christopher Dyment, *Conducting Brahms*, 85.

time on each side.[17] The choice of tempo, therefore, might also be a reflection of the time limitation set forth by recording technology of the time.

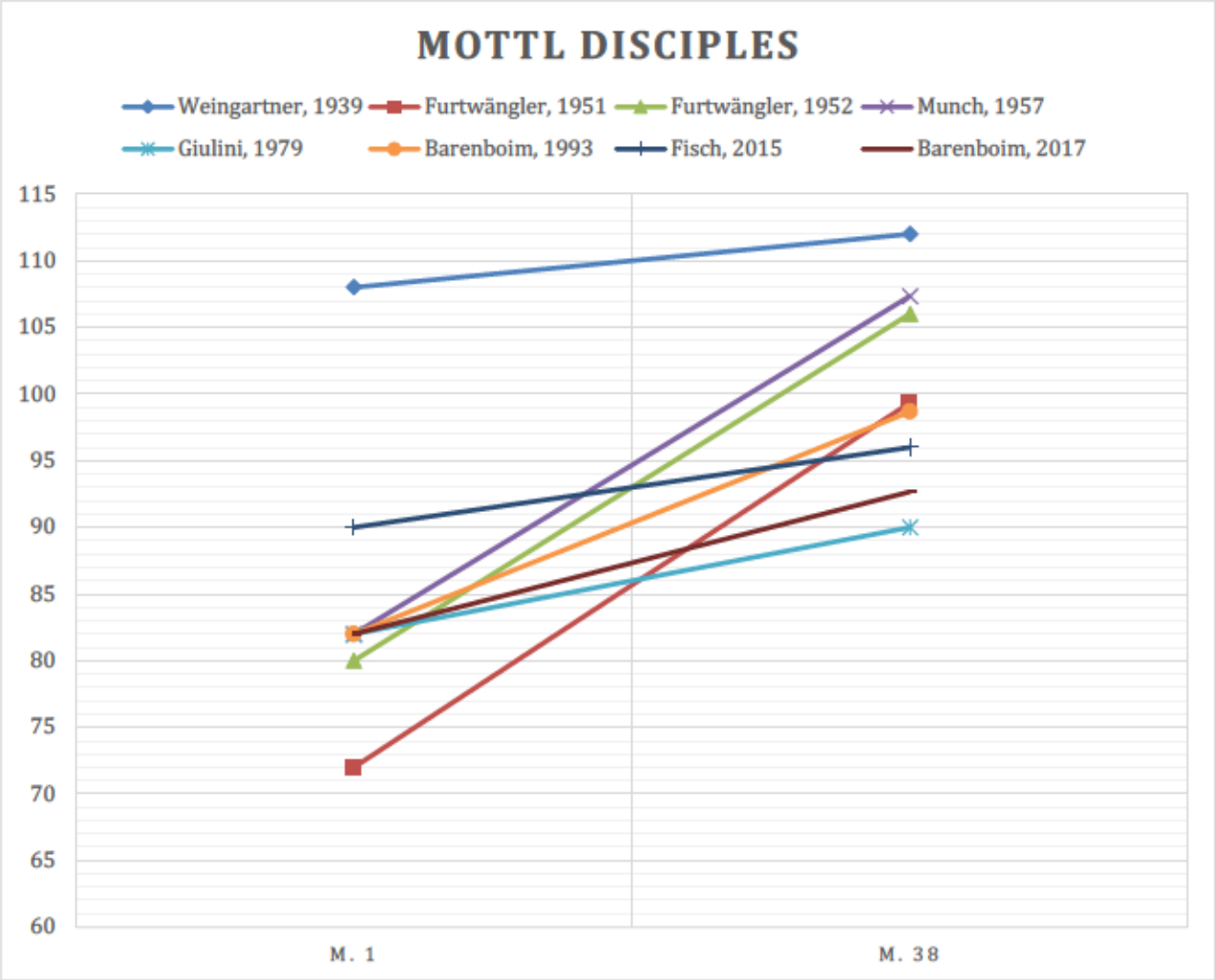

Figure 8.2. Tempos in Brahms's Symphony No. 1, movement 1, Mottl disciples.

Though the sample size is smaller than the Steinbach group, the tempo spread in both sections is larger. This speaks to the freer, more elastic tempos,[18] which is particularly apparent in both Furtwängler recordings. From Figures 8.1 and 8.2 and the preceding table, it is clear that the tempo relationship between the slow introduction and

[17] Christopher Dyment, *Conducting Brahms*, 90.
[18] Ibid., 135.

the *Allegro* are defining factors in various interpretative approaches: the Steinbach schools generally keeps the relationship closer, whereas the Mottl school demonstrates a much wider variety of tempo relationships.

Historically informed performances are of interest at this point since they sit quite apart from the rest of the tempo study: Roger Norrington presents one of the few recordings with a faster eighth note pulse in the slow introduction than the dotted quarter in the *Allegro*.[19] John Eliot Gardiner presents a difference of 13 BPM with a faster base tempo of ♪=100.[20] The vastly different approaches speak to the diverging ideas around tempo in Brahms and the particular relationship in this excerpt. Since the total averages and the averages of the Steinbach school are so similar, staying within that tempo range is advisable so that these tempos apply: *Un poco sostenuto*: ♪= 88, *Allegro*: ♩.= 98. Some recordings that use this tempo relationship:

1. Josef Krips with the Vienna Philharmonic (1956).[21] This recording is also of interest since Krips studied with Mandyczewski, a close Brahms friend.
2. Leonard Bernstein with the Vienna Philharmonic (1981)[22]
3. Christian Thielemann with the Staatkapelle Dresden (2012).[23]

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[19] Roger Norrington, conductor, Radio-Sinfonieorchester Stuttgart des SWR, *Johannes Brahms Complete Symphonies*, recorded 2005, SWR Classic CD93.267, 2006, 3 compact discs.

[20] John Eliot Gardiner, conductor, Orchestre Revolutionaire et Romantique, *Brahms 1*, recorded 2007. SDG SDG702, 2007, compact disc.

[21] Josef Krips, conductor, Wiener Philharmoniker, *Brahms Symphonies Nos. 1&4, Schumann Symphonies Nos. 1&4*, recorded 1956, Decca 00028947845171, 2011, 2 compact discs.

[22] Leonard Bernstein, conductor, Wiener Philharmoniker, *Brahms: Symphonie No. 1/ Beethoven Ouvertüren "Egmont", "Coriolan,"* recorded 1981, Deutsche Grammophon 00028944550528, 1994, compact disc.

[23] Christian Thielemann, conductor, Staatskapelle Dresden, *Brahms Symphonies/Piano Concertos/Violin Concerto*, recorded 2012, Deutsche Grammophon 00028947946571, 2014,3 compct discs +1 DVD.

Chapter 9: Johannes Brahms: Symphony No. 4, IV. Allegro Energico e Passionato

As the last of Brahms's symphonies, the Fourth Symphony is unique in the composer's output since this is the only symphony that Brahms premiered himself. The circumstances of the premier are unique since Hans von Bülow prepared the Meiningen Court Orchestra, and Brahms then took over for the premier. On subsequent touring performances with the Meiningen Court Orchestra, Brahms always conducted the Fourth Symphony while von Bülow conducted the rest of the program. In establishing performance traditions around this symphony, the lineage that can be traced back to von Bülow is of particular interest since the conductor had lengthy exposure to Brahms's interpretation and intentions.

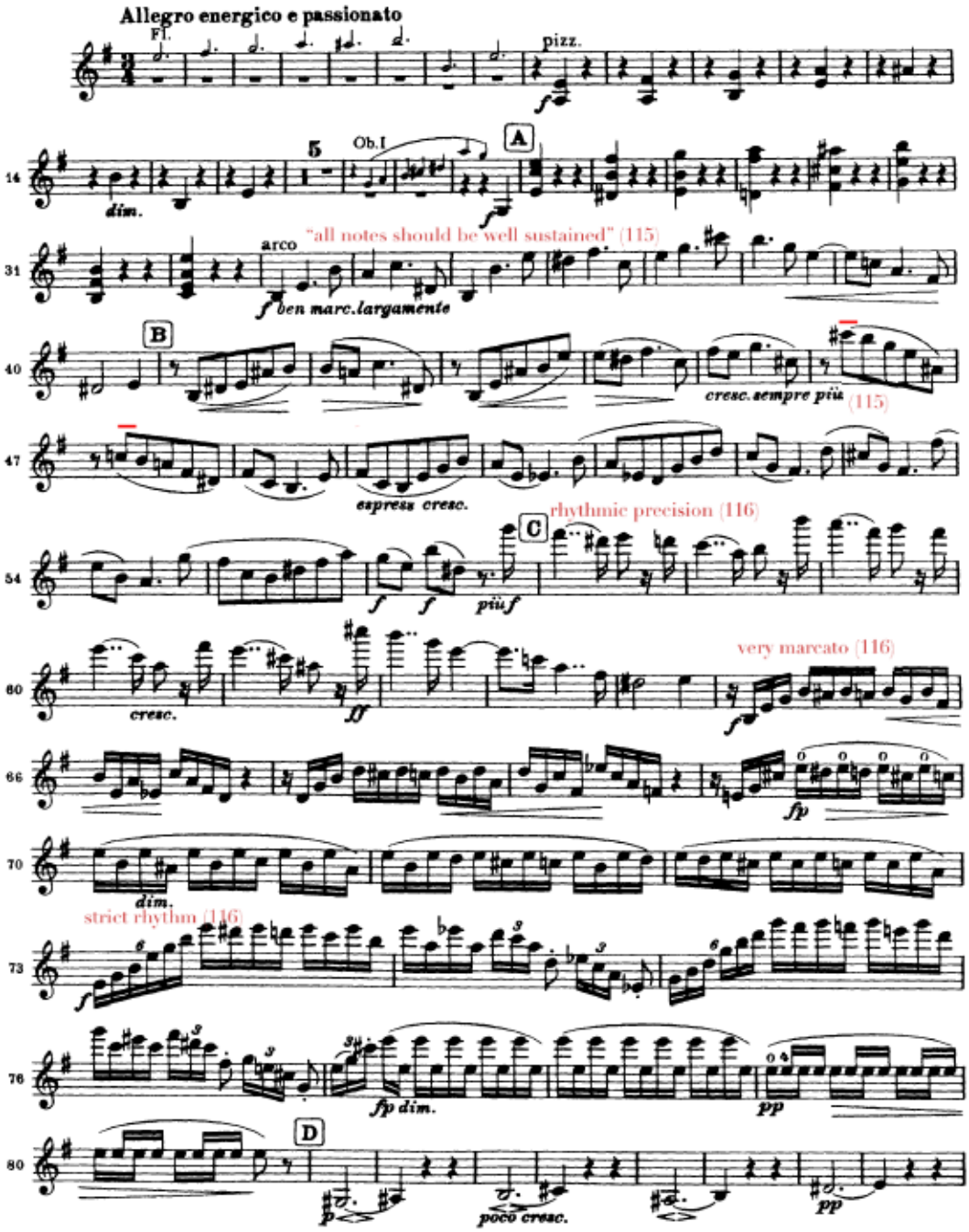
The last movement, unlike the other symphonic finales, is based on a Baroque passacaglia theme and variation form which breaks with the Romantic sonata-form convention and is more reminiscent of Mozart's Jupiter Symphony. The form of this last movement is crucial to the interpretation since so many stylistic choices are influenced by Brahms's sense of topos and character. The passcaglia theme has roots in Bach's D minor Solo Violin Ciaccona and Buxtehude's organ Ciaccona in E minor.[1] They also share structural similarities such as paired and single variations, the key of E minor, and the

[1] Robert Pascall, "Genre and the Finale of Brahms's Fourth Symphony," *Music Analysis*, Vol. 8 no. 3 (Oct, 1989): 237.

number of variations.[2] In adapting this Baroque form and theme, Brahms organized the variations into a larger three-part structure, akin to sonata form, so that they function in larger units and groupings.[3] So unlike a usual theme and variation movement, each variation does not necessarily stand on its own but forms part of a larger continuity. The sober and reverent character of the opening chorale-like theme is carried through the three variations *ben marcato largamente* mm. 33–56, which form one larger idea. These build into a stand-alone variation (mm. 57-64), gain momentum in mm. 65–80 (a pair of variations) before transitioning into the new section. Central to the interpretation of this movement is recognizing and following the theme and variation structure and then grouping these variations in phrasing and musical treatment.

[2] Raymond Knapp, "The Finale of Brahms's Fourth Symphony: The Tale of the Subject," *19th-Century Music* 13, No. 1 (Summer, 1989): 6-8.

[3] Robert Pascall, "Genre and the Finale of Brahms's Fourth Symphony," 238.



Example 9.1. Blume/Steinbach annotation: Johannes Brahms, Symphony No. 4, "Allegro energico e passionato," mm. 1-88.[4]

[4] Johannes Brahms, "Allegro energio e passionato" in *Symphony No. 4* (Leipzig: Breitkopf &Härtel, 1924), 13. All annotations from Pasternack with page numbers in parenthesis within the score for clarity.

Articulation

Blume/Steinbach indicate that the Brahms marking "*ben marcato e largamente*" in m. 33 means to sustain the notes.[5] *Marcato* in this context therefore means accented but without any real separation since *largamente* indicates breadth of stroke. This *marcato* interpretation is specific to Blume/Steinbach since they also suggest a *marcato* approach to the sixteenth notes in mm. 65-69. Since these measures do not feature any dots or separation markings, it stands to reason that there should not be any separation between each sixteenth note. An appropriate stroke for this passage therefore would be a heavy détaché in the upper half of the bow that has a little bite to every bow change.

As in the First Symphony (Chapter 8), the issue of hairpins comes back in the sixth variation (mm. 41–44). Here the hairpins indicate phrasing and emphasis towards the following downbeat. Since without the hairpins, the long note would be the natural arrival peak of each two measures, the hairpin deliberately changes the emphasis to align with the slurring. As the variation develops, Blume/Steinbach suggest placing a tenuto for emphasis on the first note of mm. 46 and 47,[6] again showing a stylistic tendency towards front-heavy slurs. Since mm. 48–56 are a continuation of the two previous variations, the same phrasing should apply, so that the downbeat/beginning of the three-note slurs are emphasized instead of the long note.

The eighth variation (mm. 57–64) presents some difficulties: rhythmic precision is key to its success. The difference between the slurs in mm. 57–61 and the separate notes in mm. 62–64 suggest opposite treatments so that the slurs should hold the full note value of the longer note whereas the separate notes need to be slightly articulated even if

[5] Jonathan Robert Pasternack, "Brahms and the Meiningen Tradition," 115.
[6] Ibid., 115.

the player chooses a hooked bowing for convenience's sake. Making sure the dotted rhythms contain precise sixteenth notes will help maintain the stark, nearly French overture-like character of this variation.

The ninth and tenth variations can be tricky due to the string crossings under slurs (mm. 69-72). In context of the entire score though, this passage functions in conjunction with the second violin section. Since their pattern is the exact opposite, it creates a sixteenth note pulse that supports the flute melody one octave higher. Equal weight on all sixteenth notes is recommended since the figuration forms part of a larger composite. Rhythmic accuracy and consistent sixteenth notes are therefore key to a successful performance of these two variations.

Tempo

This movement features a rather descriptive tempo indication: *Allegro energico e passionato* in 3/4. It is nearly identical to the tempo indication of the Piano Trio in c minor op. 101's First Movement "Allegro energico," also in 3/4. Since Brahms was notoriously suspicious of the metronome, the op. 101 Piano Trio First Movement metronome marking of ♩=104[7] is a helpful starting point.

Tempo choice in this Finale is tricky since it requires reconciling the perceived rigidity of the audition process, in the need for metronomic accuracy regardless of stylistic concerns, and the performance practice of theme and variations. Variation form has a long history of tempo fluctuation to accommodate and highlight the differences

[7] Bernard Sherman, "Tempo and Proportion in Brahms: Period Evidence", *Early Music*, vol. 25 no. 3 (Aug., 1997): 465.

between each variation.[8] And while this Finale might not be marked as a theme and variation, Brahms's interpretation of the passacaglia structure suggests it should be approached from this angle since the ostinato does not consistently stay in the bass. Since this movement is written in a variation form, tempo fluctuations are an appropriate interpretive choice.

The main issue to be resolved here is how much tempo liberty can be considered acceptable and what is too much. Similar to the Beethoven Ninth Symphony excerpt in Chapter 5, there is some considerable variance between each recording so that even the decision which recordings to listen to can be overwhelming. And while it is important and interesting to note the average tempo of each variation, it is the progression of tempi over the course of the excerpt that is pertinent. For ease of understanding how the tempo in this movement's excerpt progresses, tempo measurements were taken at the following places: measures 1, 33 (*ben marcato largamente*), 56, and 65. These correspond to key musical and structural events in the opening of the finale.[9] The discussion around tempo in this chapter will first look at each variation separately before then going into contextual issues and interpretive approaches.

The issue of tempo in Brahms is remarkably complex since his death coincides with the advent of the recording age. This on the one hand does not allow us to have a recording of Brahms conducting Brahms but does open up the opportunity to compare recordings by disciples of Brahms's champion conductors. Since tempo variation between and within recordings are complicating factors, finding and looking at

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[8] Many Theme and Variation movements contain separate tempo markings for each variation, for an example see Johannes Brahms, *Variations on a Theme by Haydn*.

[9] For a more detailed discussion on the structure of this Finale, see p.106.

approaches to interpretation will illuminate the range of stylistic tempo choices. As in the preceding Chapter on Brahms's First Symphony, the Steinbach and Mottl circles will be examined to establish lines of interpretive thought.

The first thing to consider is the opening tempo of this movement since that forms the tempo basis for the entire movement. In the sample of 75 recordings, there is a remarkable spread, ♩=82–116, with an average of ♩=100 which falls in line with Brahms's c minor Piano Trio metronome marking at ♩=104. Since the forces are considerably different between the Fourth Symphony and the Piano Trio, a slightly slower tempo than the indicated metronome marking of the Piano Trio might accommodate the considerably larger instrumentation.

The violin excerpt in question does not start until m. 33, marked *ben marcato largamente*. This marking is complicated since it can be understood as an articulation instruction as well as a tempo indication. Blume states that "all notes should be well sustained,"[10] which in itself does not specifically apply to tempo. The issue is that *largamente* in its exact translation only means long, which can be ascribed to articulation or tempo. And yet, the recordings suggest that in modern performance practice, *largamente* indicates a slower tempo. The average tempo at m. 33 clocked in at ♩=91, 9 BPM lower than the average.

Measure 56 marks the start of a new musical idea, to which Blume writes that "the rhythm of this figure cannot be played with enough precision."[11] At this point, the average tempo rises by 4 BPM to ♩=94 which is maintained all the way through the end of the excerpt at measure 81. Since all of these values are averages, it should be noted

[10] Jonathan Robert Pasternack, "Brahms in the Meiningen Tradition," 115.
[11] Ibid., 116.

that there is no single recording that embodies all of these tempos. So, while there is no recording that perfectly fits the statistics, this highlights the possible differences in approach to this movement that need to be considered.

Figure 9.3.1 shows the tempo choices of some of Steinbach's most noted and self-identified disciples. Though the individual relationship and degree of adherence to the Steinbach tradition varies, any direct identification with Steinbach was considered pertinent enough to warrant inclusion.

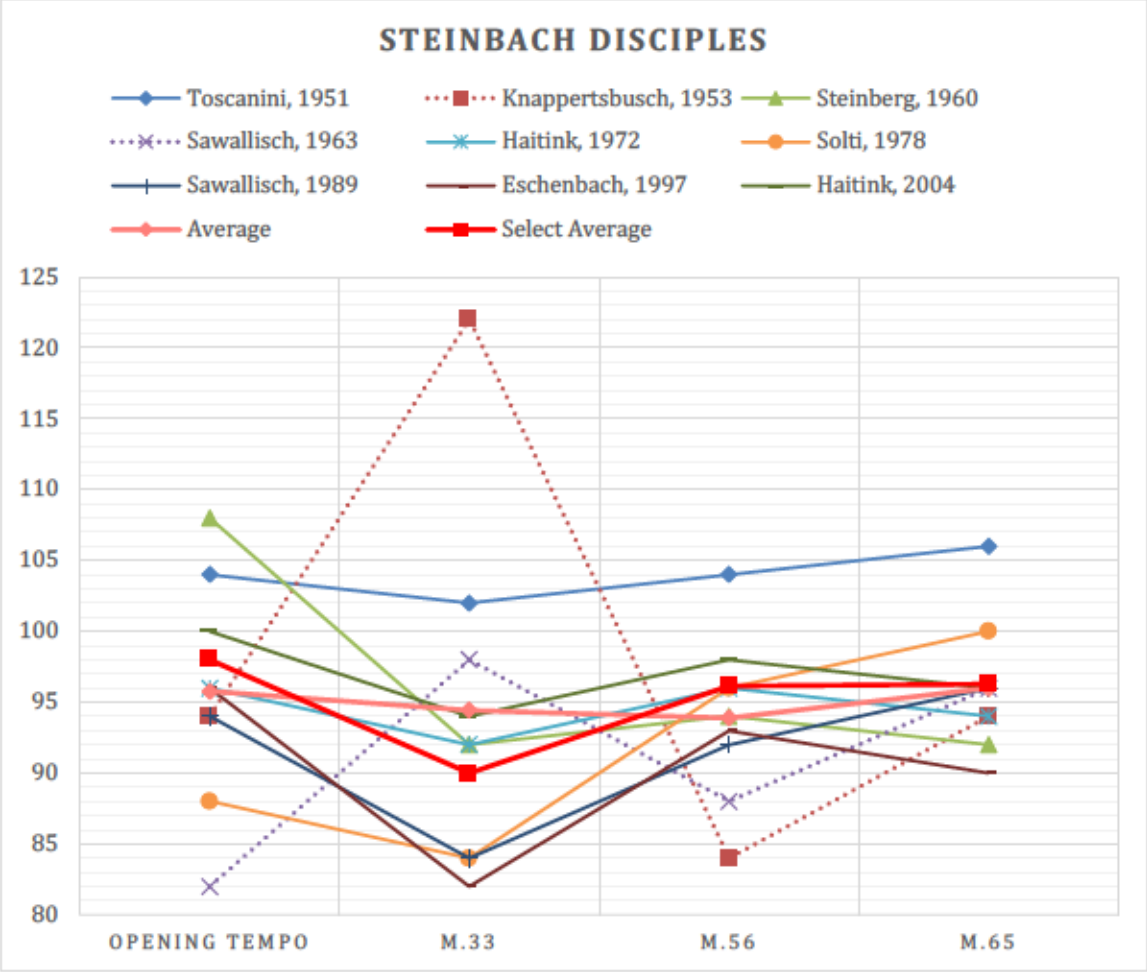

Figure 9.1. Tempos Johannes Brahms, Symphony No. 4, Finale, Steinbach disciple.

Figure 9.3.1 reveals a lack of uniformity, with Knappertsbusch (Steinbach's direct student) and a young Sawallisch choosing to take the *ben marcato largamente* significantly faster than the opening tempo. This particular tempo appears to be a choice that can be ascribed to Knappertsbusch and not necessarily the Steinbach tradition since Knappertsbusch was a great influence on Sawallisch early in life.[12] The Knappertsbusch and early Sawallisch recordings are only two in the Steinbach-near performances. Since in the 1989 recording Sawallisch does not maintain that same tempo choice, these two recordings can be excluded from a broader statement around the Steinbach-circle interpretation for this excerpt. When those two recordings are included in the average, there is a very narrow change in overall tempo. Under exclusion of those two recordings however, the selected average shows a dip of 6 BPM at m. 33 and a regaining of the opening tempo by m. 56. Based on these new averages, three recordings stand out. First, the Toscanini recording with opening tempo at ♩=104 corresponds exactly to Brahms's op. 101 piano trio metronome marking. It also features very minimal tempo changes which mirror the changes of the Steinbach overall average curve. Toscanini therefore present a performance at a tempo that Brahms associated with "Allegro energico" while demonstrating tempo flexibility that reflects the overall trends of the Steinbach approach. Both Haitink recordings, from 1972 and 2004, are examples of performances that sit within and mirror the selected average curve, suggesting that while there is some variance in the exact changes in tempo, they are good examples of the Steinbach approach, when excluding the Knappertsbusch and early Sawallisch recordings. The circle of interpretive

[12] "Wolfgang Sawallisch," Obituary *The Telegraph*, February 25, 2013, https://www.telegraph.co.uk/news/obituaries/9893347/Wolfgang-Sawallisch.html Retrieved 08/23/2019.

thought therefore is characterized by an average starting tempo of ♩ = 96–98 (though ♩ =104 is also possible), a maximum average tempo drop of 6 BPM in m.33, and a return to the opening tempo at around m. 56.

The Mottl disciples, as identified through association with Abendroth and Furtwängler, feature a much more uniform approach to the *ben marcato largamente*. Figure 9.3.2. shows some of the most closely aligned Furtwängler and Abendroth disciples.

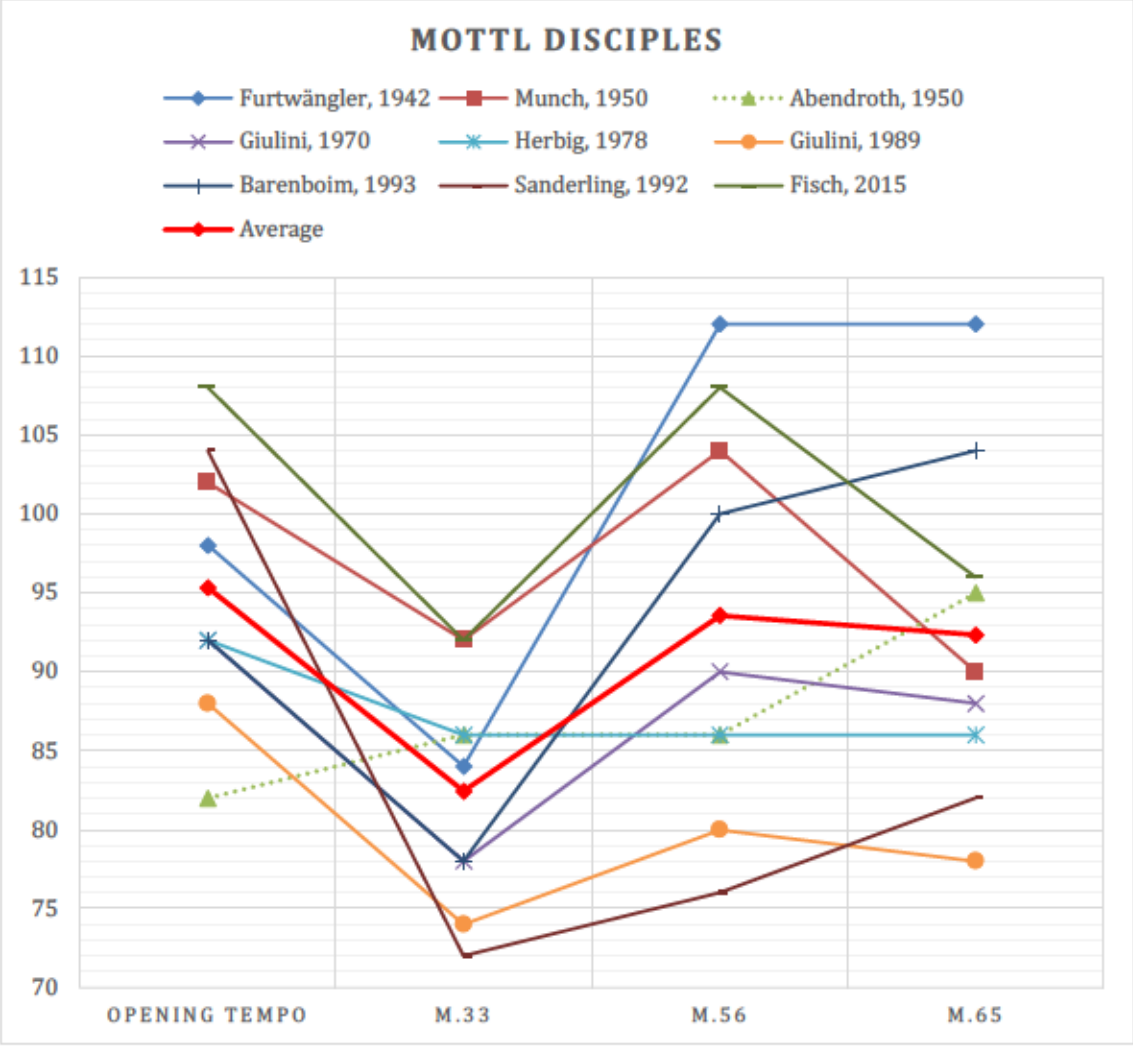

Figure 9.2. Tempos in Johannes Brahms, Symphony No. 4, Finale, Mottl disciples.

With the noted exception of Abendroth, all conductors significantly reduce their tempos at m. 33 and then pick it back up at around m. 56. The overall shapes are therefore much more uniform than in the Steinbach group of conductors. The average in this group of conductors is striking: the starting tempo at just under ♩=96, dropping 13 BPM in m. 33 and coming back within original tempo range in m. 56. The main differences between these two circles seem to come down to the degree of tempo liberty taken, with the Mottl approach showing a greater tempo flexibility on either end. The Mottl circle frequently features a slower tempo in mm. 65-80 than m.56, whereas the Steinbach circle holds the tempo steady between those two sections.

It should be noted though that in both schools, the two oldest conductors, Knappertsbusch and Abendroth, deviate significantly from the rest of the group. This could be the result of either age influencing tempo decisions and thereby reducing the proximity effect of working with Steinbach and Mottl respectively, or it could suggest that markings and interpretation changed significantly between generations. While it is impossible to identify how either of those conductors performed earlier in their lives, the significant differences between Sawallisch's two performances (see Figure 9.1), which were recorded 26 years apart, demonstrate how much interpretive choices can change over time. Since both Knappertsbusch and Abendroth interpret m. 33 to be faster than the opening, *ben marcato largamente* does not indicate a tempo lengthening for either conductor, but instead appears to only apply to the articulation. For the purposes of contextualizing modern recordings, these two recordings present surprising findings in their liberties and deviation from younger conductors of their respective circles. It is

therefore reasonable to assume that the exact execution and level of rubato was indeed quite individual and, without recording evidence, impossible to objectively track.

The question though still remains, what is the base tempo that should be assumed and how much rubato should be applied? Since the ability to maintain a tempo is central in an audition, and because the degree to which rubato is tasteful is entirely subjective, using the Mottl school and related recordings as a model for tempo sequencing might be seen as the auditionee's inability to maintain a somewhat steady pulse. And even though "Brahms was against rigid, metronomic tempi, though also against an excess of modification, […] modification was nothing new and should be taken *con discrezione,*"[13] tempo flexibility should be considered very carefully and employed sparingly. Considering that Brahms praised Steinbach's performances across the board without restraint,[14] the findings from this movement's cross-sectional study support the accounts of Brahms's own approach to tempo. Recordings in the Steinbach tradition, either by virtue of the tempo choices or by direct mentorship lineage are recommended starting points to forming an interpretation.

♩=94 is a good starting point for m. 33. The tempo is a little brisker than the average but can be maintained throughout the excerpt. And yet, it is somewhat slower than the op. 101 piano trio marking of ♩=104, so it allows room for an opening tempo (that is not performed in the audition) and a slight increase in tempo into m. 56 (to ♩≈96) without it seeming like an uncontrolled accelerando. There are some recordings that come close to the tempos in question, though as mentioned earlier on, there is none that fits the exact average.

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[13] Roger Norrington, "Conducting Brahms," in *The Cambridge Companion to Brahms*, 246.
[14] Christopher Dyment, *Conducting the Brahms Symphonies: From Brahms to Boult*, 29.

Some interesting and close performances that maintain the relationship between the opening and m. 33 are: Bernard Haitink with the London Symphony Orchestra (2004)[15] and Robert Bachmann with the Royal Philharmonic Orchestra.[16] Many more examples of continuity exist, when disregarding the opening tempo, such as: Thomas Zehetmair with the Musikkollegium Winterthur,[17] William Steinberg with The Pittsburgh Symphony,[18] Otto Klemperer with Philharmonia Orchestra,[19] and Gustav Kuhn with the Haydn Orchestra of Bolzano and Trent.[20]

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[15] Bernard Haitink, conductor, London Symphony Orchestra, *BRAHMS, J.: Symphony No. 4*, recorded 2004, LSO Live LSO0057, 2005, compact disc.

[16] Robert Bachmann, conductor, Royal Philharmonic Orchestra, *BRAHMS, J.: Symphonies Nos. 1-4 / Tragic Overture / Academic Festival Overture / Variations on a Theme by Haydn*, recorded 1990, Antes Edition BM16.9001, 2002, 4 compact discs.

[17] Thomas Zehetmair, conductor, Musikkollegium Winterthur, *Brahms the Symphonies*, recorded 2018, Claves Records CD50-1916-17 R, 2019, 3 compact discs.

[18] William Steinberg, conductor, Pittsburgh Symphony Orchestra, *BRAHMS, J.: Symphony No. 4*. recorded 1960, Everest Records 0848033066965, 1960, LP.

[19] Otto Klemperer, conductor, Philharmonia Orchestra, *BRAHMS Symphonies Nos. 1-4 / Variations on a Theme by Haydn, "St. Anthony Variations" / Tragic Overture / Academic Festival Overture,* recorded 1957, Warner Classics - Parlophone 0724356276055, 2006, compact disc.

[20] Gustav Kuhn, conductor, Haydn Orchestra of Bolzano and Trent, *BRAHMS, J.: Symphonies Nos. 1-4*, recorded 2008, col legno WWE3CD60015, 2008, 3 compact discs.

Appendix A: Discography

Chapter 3: Wolfgang Amadeus Mozart, Symphony No. 39, K. 543

Abbado, Claudio, conductor. Orchestra Mozart. *MOZART: Symphonies Nos. 39 and 40*. Recorded 2008. 28947797937 Deutsche Grammophon, 2011, compact disc.

Asahina, Takashi, conductor. New Japan Philharmonic Orchestra. *MOZART: Symphony No. 39 / SCHUMANN.: Symphony No. 3, "Rhenish"*. Recorded 1995. Fontec FOCD9345, 2008, compact disc.

Barenboim, Daniel, conductor. English Chamber Orchestra. *MOZART: Symphonies Nos. 29, 31, "Paris", 33, 34, 38, "Prague", 39*. Recorded 2006. 94635091755 Warner Classics – Parlophone, 2006, 2 compact discs.

Bernstein, Leonard, conductor. Wiener Philharmoniker. *Mozart The Late Symphonies / Great Mass in C / Requiem*. Recorded 1981. Deutsche Grammophon 028947766971, 2007, 6 compact discs.

———. New York Philharmonic. *Mozart: Symphony No. 39, Symphony No.41 "Jupiter", The Marriage of Figaro Overture*. Recorded 1961. Sony Classical 5099706097327, 1999, compact disc.

Böhm, Karl, conductor. Berliner Philharmoniker. *Mozart Symphonies Nos. 35-41*. Recorded 1966. Deutsche Grammophon 00028944741629, 1995, 2 compact discs.

Brüggen, Franz, conductor. Orchestra of the Eighteenth Century. *Wolfgang Amadeus Mozart The Three Last Symphonies*. Recorded 2010. Glossa GCD 921119, 2013, 2 compact discs

Davis, Colin, conductor. Staatskapelle Dresden. *Mozart Symphonien Nr. 39 & 41 "Jupiter"*. Recorded 1981. Decca 00028948306244, 2016, compact disc.

Dohnanyi, Christoph von, conductor. The Cleveland Orchestra. *Mozart Symphonies No. 35-41*. Recorded 1990. London 436 421-2, 1993, 3 compact discs.

———. The Cleveland Orchestra. *Mozart Symphonies 35-41; Webern Orchesterwerke*. Recorded 1993. Decca 00028943642125, 2017, 4 compact discs.

Ferecsik, Janos, conductor. Hungarian State Orchestra. *W.A. Mozart Symphonies C major K. 55,1 E flat Major K. 543*. Recorded 1989.

Fischer, Adam, conductor. Danish National Chamber Orchestra. *Mozart: Symphonies Nos. 36 and 39*. Recorded 2013. Dacapo 6.220546, 2013, compact disc.

Fischer, Ivan, conductor. Budapest Festival Orchestra. *W.A. Mozart Symphonies in E flat Major K. 543, 132, 184*. Recorded 1991. Hungaroton HCD31093, 1997, compact disc.

Frey, Thomas, conductor. Mannheimer Mozart Orchester. *MOZART: Symphony Nos. 39 and 41 / La Clemenza di Tito: Overture*. Recorded 2006. Profil Edition Günter Hässler 0881488504729, 2005, compact disc.

Fricsay, Ferenc, conductor. RIAS Symphony-Orchestra. *MOZART: Symphonies - Nos. 29, 39, 40*. Recorded 1950. Audite Audite95.596, 2008, compact disc.

Furtwängler, Wilhelm, conductor. Berliner Philharmoniker. *BEETHOVEN: Violin Concerto, Op. 61 / MOZART.: Symphony No. 39*. Recorded 1944. Melodiya MELCD1001105, 2006, compact disc.

Gardiner, John Eliot, conductor. English Baroque Soloists. *MOZART: Symphonies Nos. 38, "Prague" and 39*. Recorded 1988. Decca 00028942628328, 2014, compact disc.

Glover, Jane, conductor. London Mozart Players. *Mozart The Great Symphonies*. Recorded 2004. Universal Classics 680125050120, 2004, 5 compact discs.

Graf, Hans, conductor. Salzburg Mozarteum Orchestra. *MOZART Symphonies Nos. 39, 52, K 16a, K 19a*. Recorded 1990. Capricio C10326, 1990, compact disc.

Gui, Vittorio, conductor. Glyndebourne Festival Orchestra [i.e. Royal Philharmonic Orchestra]. *MOZART, W.A.: Le nozze di Figaro, Symphonies No. 39 "Prague" & 39*. Recorded 1953. 5099921295553 EMI Classics, 2008, 3 compact discs.

Harnoncourt, Nikolaus, conductor. Royal Concertgebouw Orchestra. *MOZART: Symphonies Nos. 38, "Prague" and 39*. Recorded 1984. Teldec 809274982865, 2004, compact disc.

———. Concentus Musicus Wien. *The Last Symphonies: Mozart's Instrumental Oratorium*. Recorded 2013. Sony Classical 886444410373, 2014, 2 compact discs.

Herreweghe, Philippe, conductor. Orchestre des Champs-Elysées. *Wolfgang Amadeus Mozart The Last Symphonies*. Recorded 2012. PHI LPH011, 2013, 2 compact discs.

Hogwood, Christopher, harpsichord. Schröder, Japp, concert master. Academy of Ancient Music. *Mozart: The Symphonies*. Editions de l'Oiseau-Lyre ABW8563BM, 1983, 19 compact discs.

Horenstein, Jascha, conductor. Vienna Symphony Orchestra. *MOZART, W.A.: Symphonies Nos. 38, 39 and 41 / Coronation Mass / Vesperae solennes de confessore*. Recorded 1955. Vox CDX2-5524, 1996, 2 compact discs.

Immerseel, Jos van, conductor. Anima Eterna Orchestra. *Mozart: Die letzten Symphonien Nos. 39, 40, 41, Konzert für Fagott KV 191*. Recorded 2008. Zig-Zag Territories ZZT030501.2, 2003, 2 compact discs.

Jochum, Eugen, conductor. Bamberger Symphoniker. *MOZART: Symphonies Nos. 39, 40 and 41, "Jupiter" / Maurerische Trauermusik,* Recorded 1982. Orfeo – C045832A, 1983, 2 compact discs.

Karajan, Herbert von, conductor. Wiener Philharmoniker. *MOZART: Symphonies Nos. 33 and 39 / Eine kleine Nachtmusik / Overture from Le nozze di Figaro*. Recorded 1946. EMI Classics 0724347687655, 2005, compact disc.

———. Berliner Philharmoniker. *MOZART: Symphonies Nos. 33 and 39 / Eine kleine Nachtmusik*. Recorded 1971. EMI Classics/Warner Classics 0724347689154, 2005, compact disc.

———. Berliner Philharmoniker. *Mozart Symphonies Nos. 35-41*. Recorded 1975. Deutsche Grammophon 453 046-2, 1996, 2 compact discs.

Kletzki, Paul, conductor. Warsaw Philharmonic Orchestra. *Warsaw Philharmonic Archive*. Recorded 1962. CD Accord CDAccordACD114, 2002, compact disc.

Lang-Lessing, Sebastian, conductor. Tasmanian Symphony Orchestra. *Mozart Symphonies 39, 40 & 41 Jupiter*. Recorded 2011. ABC Classics ABC 4764561, 2016, compact disc.

Levine, James, conductor. Boston Symphony Orchestra. *Mozart: Symphonies 14, 18, 20, 39, 41*. Recorded 2010. BSO Classics 828020001520, 2010, 2 compact discs.

———. Wiener Philharmoniker. *Mozart The Symphonies*. Recorded 1986. Deutsche Grammophon 00028947942085, 2015, 11 compact discs.

Linden, Jaap ter, conductor. Mozart Akademie Amsterdam. *Mozart Complete Symphonies*. Recorded 2002. Brilliant Classics BC94295, 2011, 11 compact discs.

Maag, Peter, conductor. Orchestra di Padova e del Veneto. *MOZART, W.A.: Symphonies Nos. 38, "Prague" and 39*. Recorded 1996. ARTS Music ARTS47364-2, 1996, compact disc.

Mackerras, Charles, conductor. Prague Chamber Orchestra. *Mozart: The Symphonies*. Recorded 1988. Telarc CD-80203, 2008, 10 compact discs.

———. Scottish Chamber Orchestra. *Wolfgang Amadeus MOZART: Symphonies Nos. 38-41*. Recorded 2008. CKD308 Linn Records, 2008, 3 compact discs.

Marriner, Neville, conductor. Academy of Saint-Martin-in-the-Fields. *MOZART: Symphonies Nos. 27, 38, "Prague" and 39*. Recorded 1986. EMI Classics 0724358581355, 2005, compact disc.

Mehta, Zubin, conductor. Israel Philharmonic Orchestra. *MOZART, W.A.: Symphonies Nos. 34, 39-40 / Serenade No. 13, "Eine kleine Nachtmusik"*. Recorded 1977. Decca 00028948246304, 2016, 3 compact discs.

Müller-Brühl, Helmut, conductor. Cologne Chamber Orchestra. *MOZART: Symphonies Nos. 25, 33 and 39*. Recorded 2000. Naxos Music Library 8.551207, 2003, compact disc.

Muti, Riccardo, conductor. Wiener Philharmoniker. *Mozart*. Recorded 1996. Decca 00028947895527, 2016, compact disc.

Nelson, John, conductor. Ensemble Orchestre de Paris. *Mozart: Symphonies No. 31 "Paris, 39, 40, 41 "Jupiter"*. Recorded 2008. Ambroisie AM182, 2008, 2 compact discs.

Norrington, Roger, conductor. Radio-Symphonieorchester Stuttgart des SWR. *MOZART, W.A.: Essential Symphonies, Vol. 2 - Nos. 12, 29, 39*. Recorded 2007. CD93.212 SWR Classic, 2007, compact disc.

———. London Classical Players. *MOZART: Symphonies Nos. 38-41*. Recorded 2005. Erato-Parlophone 0724356201057, 2005, 2 compact discs.

Pinnock, Trevor, conductor. The English Concert. *Mozart The Symphonies*. Recorded 2002. Deutsche Grammophon 00028947166627, 2002, 11 compact discs.

Pitamic, Alexander von, conductor. Salzburg Mozarteum Orchestra. *Mozart: Symphonies Nos. 36 'Linz', 38 'Prague' & 39*. Recorded 2010. Denon Classics 4197836, 2010, compact disc.

Rattle, Simon, conductor. Berliner Philharmoniker. Recorded 2013. https://www.berliner-philharmoniker-recordings.com/mozart-symphonies-24-bit-download.html. Accessed 08/23/2018.

Reiner, Fritz, conductor. Chicago Symphony Orchestra. *Wolfgang Amadeus MOZART: Symphonies Nos. 39, 40, 41, "Jupiter"*. Recorded 1954. Les indispensables de Diapason DIAP002, 2008, compact disc.

Rexroth, Matthias, conductor. Staatsorchester Darmstadt. *Mozart*. Recorded 2012. Ars Produktion ARS38107, 2012, compact disc.

Runnicles, Donald, conductor. Orchestra of St. Luke's. *MOZART: Symphonies Nos. 39 and 41*. Recorded 2002. St. Luke's Collection SLC3001, 2003, compact disc.

Saraste, Jukka-Pekka, conductor. Scottish Chamber Orchestra. *MOZART: Symphonies Nos. 32, 35, 36, 39, 41: Haffner, Linz, Jupiter*. Recorded 1991. Erato-Parlophone 0724356145153, 2005, 2 compact discs.

Solti, George, conductor. Chicago Symphony Orchestra. *MOZART, W.A.: Symphonies Nos. 38, "Prague" and 39*. Recorded 1983. Decca 00028947892311, 2015, compact disc.

Solzhenitsyn, Ignaz, conductor. Chamber Orchestra of Philadelphia. *Ultimate Mozart I*. Recorded 2014. Chamber Orchestra of Philadelphia COP065, 2014, compact disc.

Soudant, Hubert, conductor. Mozarteum Orchester Salzburg. *MOZART: Symphonies Nos. 34 and 39 / Menuet in C Major*. Recorded 2002. Oehms Classics OC203, 2002, compact disc.

———. Mozarteum Orchester Salzburg. *Mozart aus Salzburg Late Symphonies*. Recorded 2006. Naxos Digital Services/Oehms Classics OC559, 2006, 3 compact discs.

Suitner, Otmar, conductor. Staatskapelle Dresden. *MOZART, W.A.: Symphonies Nos. 39 and 40*. Recorded 2005. Berlin Classics 0183972BC, 2017, compact disc.

Szell, George, conductor. The Cleveland Orchestra. *George Szell Conducts and Plays Mozart*. Recorded 1960. Sony Classical 828768679326, 2006, 10 compact discs.

Talich, Vaclav, conductor. Czech Philharmonic Orchestra. *MOZART: Symphony No. 39 / TCHAIKOVSKY: Symphony No. 6, "Pathétique"*. Recorded N/A. Supraphon – PSX-1, Supraphon – LPV-415, 1993, compact disc.

Tate, Jeffrey, conductor. The English Chamber Orchestra. *Mozart Complete Symphonies*. Recorded 1984. Warner Classics – Parlophone 5099998463855, 2013, 12 compact discs.

Tognetti, Richard, conductor. Australian Chamber Orchestra. *Mozart's Last Symphonies*. Recorded 2016. 00028948140381 ABC Classics, 2016, 2 compact discs.

Toscanini, Arturo, conductor. NBC Symphony Orchestra. *MOZART: Symphony No. 39, Symphony No. 40, Symphony No. 41, "Jupiter"*. Recorded 1948. RCA Records 886446345079, 2017, compact disc.

Walter, Bruno, conductor. New York Philharmonic Orchestra. *MOZART: Symphonies Nos. 39, 40 and 41, "Jupiter"* Recorded 1953. Sony Classical 5099706447726, 1995, compact disc.

Wordsworth, Barry, conductor. Capella Istropolitana. *MOZART: Symphonies Nos. 34, 35"Haffner" and 39*. Recorded 1988. Naxos Music Library 8.550186, 1989, compact disc.

Chapter 4: Ludwig van Beethoven, Symphony No. 3 Eroica, Scherzo

Abbado, Claudio, conductor. Wiener Philharmoniker. *BEETHOVEN, L. van: Symphony No. 3, "Eroica" / Coriolan Overture.* Recorded 1985. Deutsche Grammophon 00028944560329, 1999, compact disc.

———. Berliner Philharmoniker. *Beethoven: Symphonies 3 and 4*. Recorded 2000. Deutsche Grammophon 00028947148821, 2002, compact disc.

———. Berliner Philharmoniker. *BEETHOVEN, L. van: The Symphonies*. Recorded 2001. Deutsche Grammophon 00028947758648, 2008, 5 compact discs.

Abendroth, Hermann, conductor. Sinfonieorchester des Mitteldeutschen Rundfunks. *BEETHOVEN: Symphonies Nos. 3 and 9 / Piano Concerto No. 4 / SCHUMANN, R.: Symphony No. 4 / BRAHMS: Symphony No. 4*. Recorded 1949. Music and Arts Programs CD-1065, 2000, 4 compact discs.

Asahina, Takashi, conductor. Osaka Philharmonic Orchestra. *BEETHOVEN, L. van: Symphonies Nos. 1-9*. Recorded 2000. Exton OVCL-00354, 2008, 5 compact discs.

Ashkenazy, Vladimir, conductor. NHK Symphony. *BEETHOVEN, L. van: Symphony No. 3, "Eroica" / Leonore Overture No. 3*. Recorded 2006. Exton EXCL-00009, 2006, compact disc.

Barbirolli, Sir John, conductor. BBC Symphony Orchestra. *BEETHOVEN, L. van: Symphony No. 3, "Eroica"*. Recorded 1967. Warner Classics 190295710194, 1968, LP.

Barenboim, Daniel, conductor. Staatskapelle Berlin. *BEETHOVEN, L. van: Symphony No. 3, "Eroica."* Recorded 2000. Teldec 825646774661, 2010, compact disc.

———. West-Eastern Divan Orchestra. *BEETHOVEN, L. van: Symphonies Nos. 1-9 (Beethoven for All)*. Recorded 2011. Decca 00028947835127, 2015, 5 compact discs.

Bernstein, Leonard, conductor. New York Philharmonic Orchestra. *BEETHOVEN, L. van: Symphonies Nos. 1 and 3, "Eroica."* Recorded 1966. Sony Classical 886443109391, 2011, compact disc.

———. Wiener Philharmoniker. *BEETHOVEN, L. van: The 9 Symphonies*. Recorded 1978. Deutsche Grammophon 00028947492429, 2005, 5 compact discs.

Blomstedt, Herbert, conductor. Gewandhausorchester Leipzig. *BEETHOVEN, L. van: The Complete Symphonies*. Recorded 2014. Accentus Music ACC-80322, 2017, 5 compact discs.

———. San Francisco Symphony. *BEETHOVEN, L. van: Symphonies Nos. 1 and 3*. Recorded 1990. Decca 00028948318865, 2017, compact disc.

Böhm, Karl, conductor. Berliner Philharmoniker. *BEETHOVEN, L. van: Symphony No. 3, "Eroica" / Coriolan Overture*. Recorded 1962. Deutsche Grammophon 00028946364321, 2002, compact disc.

———. Wiener Philharmoniker. *BEETHOVEN, L. van: Symphonies Nos. 1-9 / 5 Overtures*. Recorded 1971. Deutsche Grammophon 00028947919506, 2013, 6 compact discs.

Butt, Yondani, conductor. London Symphony Orchestra. *BEETHOVEN, L. van: Symphony No. 3, "Eroica" / Overtures*. Recorded 2011. Nimbus Alliance NI6144, 2011, compact disc.

Cambreling, Sylvain, conductor. SWR Sinfonieorchester Baden-Baden und Freiburg. *BEETHOVEN, L. van: Symphony No. 3 / Leonore Overture No. 1*. Recorded 2009. Glor Classics GC11451, 2011, compact disc.

Chailly, Riccardo, conductor. Gewandhausorchester Leipzig. *BEETHOVEN, L. van: Symphonies Nos. 3, "Eroica" and 4*. Recorded 2008. Decca 00028947834946, 2012, compact disc.

Davis, Colin, conductor. Staatskapelle Dresden. *BEETHOVEN, L. van: The 9 Symphonies*. Recorded 1991. Decca 00028947568834, 2005, 5 compact discs.

Drahos, Bela, conductor. Nicolaus Esterhazy Sinfonia. *BEETHOVEN, L. van: Symphonies Nos. 3 and 8*. Recorded 1995. Naxos 8.553475, 1996, compact disc.

Dudamel, Gustavo, conductor. Simon Bolivar Orchestra. *BEETHOVEN, L. van: Symphony No. 3, "Eroica" / Overtures*. Recorded 2014. Deutsche Grammophon 00028947902508, 2015, compact disc.

Emelyanychev, Maxim, conductor. Nizhny Novgorod Soloists Chamber Orchestra. *BEETHOVEN, L. van: Symphony No. 3, "Eroica" / BRAHMS, J.: Haydn Variations*. Recorded 2017. Aparte AP191D, 2018, compact disc.

Ferencsik, Janos, conductor. Hungarian State Orchestra. *BEETHOVEN: Symphonies Nos. 1-9*. Recorded 1971. Hungaroton HCD41007, 1996, 5 compact discs.

Fischer, Adam, conductor. Danish Chamber Orchestra. *Ludwig van Beethoven Complete Symphonies*. Recorded 2015-2018. Naxos 8.505251, 2019, 5 compact discs.

Fruehbeck de Burgos, Rafael, conductor. London Symphony Orchestra. *BEETHOVEN, L. van: Symphony No. 3, "Eroica" / Fidelio: Overture*. Recorded 1989. Collins Classics CC-1070, 1990, compact disc.

Furtwängler, Wilhelm, conductor. Wiener Philharmoniker. *Furtwängler Conducts Beethoven BEETHOVEN: Symphonies Nos. 3-7 and 9 / Coriolan Overture / Leonore Overture No. 3*. Recorded 1944. Music and Arts Programs of America CD-4049, 1999, 4 compact discs.

Gardiner, John Eliot, conductor. Orchestre Romantique et Revolutionaire. *BEETHOVEN, L. van: 9 Symphonies*. Recorded 1993. Deutsche Grammophon 00028943990028, 1994, 5 compact discs.

Gielen, Michael, conductor. Cincinnati Symphony Orchestra. *BEETHOVEN, L. van: Symphony No. 3, "Eroica" / BUSONI, F.: Turandot Suite / Zwei Studien zu Doktor Faust*. Recorded 1980. Vox Box CDX-5137, 1995, 2 compact discs.

Goodman, Roy, conductor. The Hannover Band. *Beethoven Symphonies 1-9*. Recorded 1988. Nimbus NI5144-48, 1988, 5 compact discs.

Haitink, Bernard, conductor. London Symphony Orchestra. *BEETHOVEN, L. van: Symphonies Nos. 1-9 / Triple Concerto*. Recorded 2005. LSO Live LSO0098D, 2006, 6 compact discs.

Halasz, Michael, conductor. Slovak Radio Symphony Orchestra. *BEETHOVEN, L. van: Symphonies Nos. 3, "Eroica" and 8*. Recorded 1988. Naxos 8.553223, 1991, compact disc.

Harnoncourt, Nikolaus, conductor. Chamber Orchestra of Europe. *BEETHOVEN, L. van: Symphonies Nos. 1 and 3, "Eroica."* Recorded 1990. Teldec 090317570860, 20005, compact disc.

Haselböck, Martin, conductor. Vienna Academy Orchestra. *BEETHOVEN, L. van: Symphony No. 3, "Eroica" / Septet, Op. 20*. Recorded 2016. Alpha ALPHA474, 2016, compact disc.

Herbig, Günter, conductor. Berlin Sinfonie-Orchester. *BEETHOVEN, L. van: Symphony No. 3, "Eroica."* Recorded 1982. Berlin Classics 0013922BC, 2007, compact disc.

Hogwood, Christopher, conductor. Academy of Ancient Music. *BEETHOVEN, L. van: Symphony No. 3, "Eroica."* Recorded 1985. Decca 00028948320523, 2017, compact disc.

Honeck, Manfred, conductor. Pittsburgh Symphony Orchestra. *BEETHOVEN, L. van: Symphony No. 3, "Eroica" / STRAUSS, R.: Horn Concerto No. 1*. Recorded 2017. Reference Recordings FR-728SACD, 2018, compact disc.

Horenstein, Jascha, conductor. Symphony Orchestra of Southwest German Radio Baden-Baden. *BEETHOVEN, L. van: Symphony No. 3, "Eroica" / HAYDN, J.: Symphony No. 101, "The Clock."* Recorded 1957. Vox Legends VOX-7807, 2001, compact disc.

———. Pro Musica Symphony Vienna. *BEETHOVEN: Symphony No. 3, "Eroica"*. Recorded 1963. Vox Legends VOX-7816, 2002, compact disc.

Jochum, Eugen, conductor. Berliner Philharmoniker. *BEETHOVEN, L. van: Symphonies Nos. 1-9 / Overtures*. Recorded 1954. Deutsche Grammophon 00028947401827, 2002, 6 compact discs.

———. Royal Concertgebouw Orchestra. *BEETHOVEN, L. van: Symphonies Nos. 1-9 / Overtures*. Recorded 1969. Decca 00028947581475, 2007, 6 compact discs.

Jordan, Philippe, conductor. Wiener Symphoniker. *BEETHOVEN: Symphonies 1/3*. Recorded 2017. Vienna Symphony Orchestra WS013, 2017, compact disc.

Karajan, Herbert von, conductor. Berliner Philharmoniker. *BEETHOVEN, L. van: Symphonies Nos. 3, "Eroica" and 4*. Recorded 1962. Deutsche Grammophon 00028947771579, 2007, compact disc.

Kegel, Herbert, conductor. Dresden Philharmonie. *BEETHOVEN, L. van: Symphonies Nos. 1-9*. Recorded 1982. Capriccio C50000, 2003, 5 compact discs.

Kleiber, Erich, conductor. Royal Concertgebouw Orchestra. *BEETHOVEN, L. van: Symphonies Nos. 3, "Eroica" and 5*. Recorded 1950. Decca 00028946712528, 2000, compact disc.

Klemperer, Otto, conductor. Wiener Symphoniker. *BEETHOVEN, L. van: Symphony No. 3, "Eroica" / Coriolan Overture*. Recorded 1963. Orfeo C233901A, 2007, compact disc.

Knappertsbusch, Hans, conductor. Wiener Philharmoniker. *BEETHOVEN, L. van: Piano Concerto No. 4 / Symphonies Nos. 3 and 7 / Coriolan Overture*. Recorded 1962. Orfeo C901162B, 2016, 2 compact discs.

Konwitschny, Franz, conductor. Gewandhausorchester Leipzig. *BEETHOVEN, L. van: Complete Symphonies*. Recorded 1959. Berlin Classics 885470009803, 2017, 5 compact discs.

Kuhn, Gustav, conductor. Haydn Orchestra of Bolzano and Trento. *Beethoven The 9 Symphonies*. Recorded 2005. col legno WWE5CD60006, 2006, 5 compact discs.

Leinsdorf, Erich, conductor. Boston Symphony Orchestra. *BEETHOVEN, L. van: Symphonies Nos. 1-9*. Recorded 1962. Sony Classical 886443286948, 2000, 5 compact discs.

Manze, Andrew, conductor. Helsingborg Symphony Orchestra. *BEETHOVEN, L. van: Symphony No. 3, "Eroica" / 12 Contredanses*. Recorded 2007. Harmonia Mundi HMU807470DI, 2008, compact disc.

Marriner, Neville, conductor. Academy of St.-Martin-in-the-Fields. *BEETHOVEN, L. van: Symphony No. 3, "Eroica" / Overtures*. Recorded 1982. Decca 00028948307340, 2016, compact disc.

Masur, Kurt, conductor. Gewandhausorchester Leipzig. *BEETHOVEN, L. van: Symphonies Nos. 1 and 3, "Eroica"*. Recorded 1974. Decca 00028946810521, 2001, compact disc.

Mengelberg, Wilhelm, conductor. New York Philharmonic Orchestra. *Mengelberg conducts BEETHOVEN, L. van: Symphonies Nos. 1 and 3, "Eroica."* Recorded 1930. Biddulph Records BDF-ED-WHL020, 1994, compact disc.

Monteux, Pierre, conductor. Royal Conccertgebouw Orchestra. *BEETHOVEN, L. van: Symphonies Nos. 1-9 / Fidelio: Overture / Egmont: Overture*. Recorded 1962. Decca 00028948088942, 2015, 6 compact discs.

Müller-Brühl, Helmut, conductor. Kölner Kammerorchester. *BEETHOVEN: Symphony No. 3 / Prometheus Overture / Coriolan Overture / Egmont Overture*. Recorded 2003. Naxos 8.551229, 2005, compact disc.

Munch, Charles, conductor. Boston Symphony Orchestra. *BEETHOVEN, L. van: Symphony No. 3, "Eroica."* Recorded 1957. RCA Records 886446125534, 2016, compact disc.

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Chapter 5: Ludwig van Beethoven, Symphony No. 9, Adagio molto e cantabile

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Goodman, Roy, conductor. The Hannover Band. *Beethoven Symphonies 1-9*. Recorded 1988. Nimbus NI5144-48, 1988, 5 compact discs.

Haitink, Bernard, conductor. London Symphony Orchestra. *BEETHOVEN, L. van: Symphonies Nos. 1-9 / Triple Concerto*. Recorded 2006. LSO Live LSO0098D, 2006, 6 compact discs.

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Hogwood, Christopher, conductor. Academy of Ancient Music. *BEETHOVEN, L. van: Symphony No. 9, "Choral."* Recorded 1988. BR-Klassik 900156, 2017, compact disc.

Horenstein, Jascha, conductor. Pro Musica Symphony Vienna. *BEETHOVEN, L. van: Symphony No. 9, "Choral."* Recorded 1956. Vox Legends VOX-7809, 2001, compact disc.

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Japan Chamber Orchestra. *BEETHOVEN, L. van: Symphonies Nos. 8 and 9 (Japan Chamber Orchestra, Vol. 8)*. Recorded 2004. ALM Records ALCD-8025-26, 2005, compact disc.

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Klemperer, Otto, conductor. Philharmonia Orchestra. *Klemperer Legacy (The): Beethoven Symphony No. 9 and Overture Prometheus*. Recorded 1957. Warner Classics - Parlophone 0724356679757, 2005, compact disc.

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Konwitschny, Franz, conductor. Gewandhausorchester Leipzig. *BEETHOVEN, L. van: Complete Symphonies*. Recorded 1961. Berlin Classics 885470009803, 2017, 5 compact discs.

Krivine, Emmanuel, conductor. La Chambre Philharmonique. *BEETHOVEN: Symphony No. 9*. Recorded 2009. Naïve V5202, 2009, compact disc.

Kubelik, Rafael, conductor. Symphonieorchester des Bayerischen Rundfunks. *BEETHOVEN, L. van: Symphony No. 9, "Choral."* Recorded 1982. Orfeo C207891B, 1995, compact disc.

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Mackerras, Sir Charles, conductor. Orchestra of the Age of Enlightenment. *BEETHOVEN, L. van: Symphony No. 9, "Choral."* Recorded 1994. Signum Classics SIGCD254, 2011, compact disc.

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Masur, Kurt, conductor. Gewandhausorchester Leipzig. *BEETHOVEN, L. van: Symphony No. 9, "Choral."* Recorded 1975. Decca 00028946245422, 2011, compact disc.

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Mehta, Zubin, conductor. New York Philharmonic. *BEETHOVEN, L. van: Symphony No. 9, "Choral."* Recorded 1983. RCA Records 884977032314, n/a, compact disc.

Monteux, Pierre, conductor. London Symphony Orchestra. *BEETHOVEN, L. van: Symphonies Nos. 1-9 / Fidelio: Overture / Egmont: Overture*. Recorded 1963. Decca 00028948088942, 2015, 6 compact discs.

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Previn, Andre, conductor. Royal Philharmonic Orchestra. *BEETHOVEN, L. van: Symphony No. 9, "Choral."* Recorded 1989. RCA Records 00028947838197, 1995, compact disc.

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Rattle, Simon, conductor. Wiener Philharmoniker. *BEETHOVEN, L. van: Symphonies Nos. 1-9*. Recorded 2002. Warner Classics - Parlophone 0724355744555, 2012, 5 compact discs.

Reiner, Fritz, conductor. Chicago Smphony Orchestra. *BEETHOVEN, L. van: Symphonies Nos. 1 and 9*. Recorded 1961. RCA Records 886446206226, 2016, compact disc.

Sado, Yutaka, conductor. New Japan Philharmonic. *BEETHOVEN: Symphony No. 9, "Choral" op. 125*. Recorded 2002. Warner Classics 825646616237, 2011, compact disc.

Schuricht, Carl, conductor. Stuttgart Radio Symphony Orchestra. *BEETHOVEN: Symphony No. 9 / Coriolan Overture*. Recorded 1952. SWR Classic CD93.142, 2004, compact disc.

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Shaw, Robert, conductor. Atlanta Symphony Orchestra. *BEETHOVEN, L. van: Symphony No. 9, "Choral."* Recorded 1988. ASO Media ASO1007, 2016, compact disc.

Shui, Lan, conductor. Copenhagen Philharmonic. *BEETHOVEN, L. van: Symphonies (Complete), Vol. 3*. Recorded 2013. Orchid Classics ORC100064, 2017, compact disc.

Sinopoli, Giuseppe, conductor. Staatskapelle Dresden. *BEETHOVEN, L. van: Symphony No. 9*. Recorded 1996. Deutsche Grammophon 00028945342320, 1997, compact disc.

Solti, George, conductor. Chicago Symphony Orchestra. *BEETHOVEN, L. van: Symphonies Nos. 1-9*. Recorded 1972. Decca 00028947590903, 2014, 5 compact discs.

Solzhenitsyn, Ignaz, conductor. Chamber Orchestra of Philadelphia. *Beethoven Symphony No. 9*. Recorded 2013. Chamber Orchestra of Philadelphia COP019, 2013, compact disc.

Spering, Christoph, conductor. Das Neue Orchester Köln. *BEETHOVEN, L.: Symphony No. 9, Op. 125, "Choral" / Missa Solemnis (excerpts)*. Recorded 2007. Phoenix Edition Phoenix107, 2008, compact disc.

Stangel, Peter, conductor. Die Taschenphilharmonie. *BEETHOVEN, L. van: Symphonies Nos. 1-9 (Revisited)*. Recorded 2016. Edition Taschenphilharmonie ETP010, 2017, 5 compact discs.

Stokowski, Leopold, conductor. London Symphony Orchestra. *BEETHOVEN, L. van: Symphony No. 9, "Choral."* Recorded 1967. Decca 00028947883364, 2015, compact disc.

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Szell, George, conductor. The Cleveland Orchestra. *BEETHOVEN, L. van: Symphony No. 9, "Choral."* Recorded 1961. Sony Classical 074644653328, 1991, compact disc.

Thielemann, Christian, conductor. Wiener Philharmoniker. *BEETHOVEN, L. van: Symphonies Nos. 7, 8 and 9*. Recorded 2010. Sony Classical 886443175716, 2012, 2 compact discs.

Toscanini, Arturo, conductor. NBC Symphony. *BEETHOVEN, L. van: Symphony No. 9, "Choral."* Recorded 1952. RCA Classics 886446344744, 2017, compact disc.

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Walter, Bruno, conductor. Wiener Philharmoniker. *BEETHOVEN, L. van: Symphony No. 9, "Choral."* Recorded 1955. Orfeo C669051B, 2005, compact disc.

———. Columbia Symphony Orchestra. *BEETHOVEN, L. van: Symphonies Nos. 1-9 / Overtures / Violin Concerto*. Recorded 1959. Sony Classical 886445315233, 2015, 7 compact discs.

———. New York Philharmonic Orchestra. *Bruno Walter's Beethoven: BEETHOVEN: Symphonies Nos. 1-9*. Recorded 1949. Music and Arts Programs of America CD-1137, 2004, 5 compact discs.

Weil, Bruno, conductor. Tafelmusic Baroque Orchestra. *BEETHOVEN, L. van: Symphony No. 9, "Choral."* Recorded 2016. Tafelmusik TMK1030CD, 2016, compact disc.

Weller, Walter, conductor. City of Birmingham Symphony. *BEETHOVEN, L. van: Symphony No. 9*. Recorded 1988. Chandos CHAN8750, 1989, compact disc.

Welser-Möst, Franz, conductor. The Cleveland Orchestra. *BEETHOVEN, L. van: Symphony No. 9*. Recorded 2007. Deutsche Grammophon 00028947771326, 2007, compact disc.

Chapter 6: Felix Mendelssohn, A Midsummer Night's Dream, Scherzo

Abbado, Claudio, conductor. Berliner Philharmoniker. *Felix Mendelssohn: Ein Sommernachtstraum / Symphonie Nr. 4 A-Dur 'Italienische' / Silvesterkonzert 1995*. Recorded 1995. Sony Classical 888880831477, 2014, compact disc.

Ashkenazy, Vladimir, conductor. Deutsches Symphonie-Orchester. *MENDELSSOHN: A Midsummer Night's Dream / Octet*. Recorded 1992. Decca 00028948313709, 2016, compact disc.

Bernius, Frieder, conductor. Barockorchester Stuttgart. *Felix Mendelssohn Bartholdy: Ein Sommernachtstraum*. Recorded 1998. Carus Carus83.205, 1998, compact disc.

Brammall, Anthony, conductor. Slovak Philharmonic Orchestra. *Mendelssohn: Symphony No. 4/A Midsummer Night's Dream*. Recorded 1987. 8.550055 Naxos, 1988, compact disc.

Chailly, Riccardo, conductor. Gewandhausorchester Leipzig. *MENDELSSOHN: A Midsummer Night's Dream / Piano Concertos Nos. 1 and 2*. Recorded 2014. Decca 00028948109227, 2015, compact disc.

Dausgaard, Thomas, conductor. Swedish Chamber Orchestra. *Mendelssohn: A Midsummer Night's Dream/ The Hebrides, The Fair Melusine*. Recorded 2015. BIS BIS-2166, 2016, compact disc.

Dohnanyi, Oliver, conductor. Slovak Philharmonic Orchestra. *Mendelssohn: A Midsummer Night's Dream / Overtures*. Recorded 1987. Naxos 8.554433, 1998, compact disc.

Dutoit, Charles, conductor. Montreal Symphony Orchestra. *Mendelssohn: A Midsummer Night's Dream/ Overtures 'The Hebrides, 'Ruy Blas', 'Die Schöne Melusine'*. Recorded 1987. Decca 00028941754127, 2006, compact disc.

Fischer, Adam, conductor. Hungarian State Orchestra. *MENDELSSOHN: A Midsummer Night's Dream*. Recorded 1983. Hungaroton HRC049, 1999, compact disc.

Fricsay, Ferenc, conductor. Berliner Philharmoniker. *Felix Mendelssohn-Bartholdy: Sommernachtstraum / Violinkonzert e-moll*. Recorded 1950. Deutsche Grammophon 00028947615422, 2014, compact disc.

Froschauer, Helmut, conductor. WDR Rundfunkorchester Köln. *Felix Mendelssohn Bartholdy: Ein Sommernachtstraum / A Midsummer Night's Dream*. Recorded 2001. Capricio C60125, 2001, 2 compact discs.

Gardiner, John Eliot, conductor. London Symphony Orchestra. *Mendelssohn: A Midsummer Night's Dream*. Recorded 2016. LSO Live LSO0295, 2017, compact disc.

Gardner, Edward, conductor. City of Birmingham Symphony Orchestra. *Mendelssohn in Birmingham: Violin Concerto in E minor / Incidental Music to 'A Midsummer Night's Dream'*. Recorded 2015. Chandos CHSA5161, 2016, compact disc.

Haitink, Bernard, conductor. Royal Concertgebouw Orchestra. *Mendelssohn: The Complete Symphonies (Vol. 2)*. Recorded 1965. Decca 00028945607429, 2014, 2 compact discs.

Harnoncourt, Nikolaus, conductor. Chamber Orchestra of Europe. *Mendelssohn: Ein Sommernachtstraum/ Die erste Walpurgisnacht*. Recorded 1993. Teldec 825646787067, 2011, compact disc.

Herbig, Günther, conductor. Berliner Staatskapelle. *Felix Mendelssohn Bartholdy: Ein Sommernachtstraum/Das Märchen von der schönen Melusine/Meerestille und glückliche Fahrt*. Recorded 1977. Berlin Classics 0013402BC, 1977, compact disc.

Herreweghe, Otto, conductor. Orchestre de Champs-Elysées. *Felix Mendelssohn Bartholdy: A Midsummer Night's Dream*. Recorded 2012. Harmonia Mundi HMG501502DI, 2012, compact disc.

Judd, James, conductor. New Zealand Symphony Orchestra. *Mendelssohn-Bartholdy: Ein Sommernachtstraum*. Recorded 2003. Naxos 8.570794, 2010, compact disc.

Klemperer, Otto, conductor. Orchestre Philharmonia. *Mendelssohn: Le songe d'un nuit d'été/Octuor à cordes*. Recorded 1960. Les indispensables de Diapason DIAP047, 2013, compact disc.

Kubelik, Rafael, conductor. Symphonieorchester des Bayrischen Rundfunks. *Felix Mendelssohn: Italian Symphony, Violin Concerto, A Midsummer Night's Dream*. Recorded 1964. Deutsche Grammophon 00028946915721, 2000, 2 compact discs.

Laredo, Jaime, conductor. Scottish Chamber Orchestra. *A Midsummer Night's Dream: Complete Incidental Music and Play*. Recorded 1983. Nimbus NI5041-42, 1985, 2 compact discs.

Levine, James, conductor. Chicago Symphony Orchestra. *Mendelssohn: A Midsummer Night's Dream/Schubert: Rosamunde*. Recorded 1984. Deutsche Grammophon 00028941513724, 2015, compact disc.

Liebreich, Alexander, conductor. Munich Chamber Orchestra. *Felix Mendelssohn Bartholdy: A Midsummer Night's Dream/Symphony No .4 "Italian."* Recorded 2015. Sony Classical 886444954525, 2015, compact disc.

Maag, Peter, conductor. London Symphony Orchestra. *Mendelssohn: A Midsummer Night's Dream, Symphony No. 3 'Scottish'*. Recorded 1957. Decca 00028946699027, 2000, compact disc.

Mackerras, Charles, conductor. Orchestra of the Age of Enlightenment. *Mendelssohn: Symphony No. 4 "Italian"/ A Midsummer Night's Dream*. Recorded 2005. Erato – Parlophone 0724356197558, 2005, compact disc.

Marriner, Neville, conductor. Philharmonia Orchestra. *Mendelssohn: A Midsummer Night's Dream*. Recorded 1983. Decca 00028941110626, 1986, compact disc.

Monteux, Pierre, conductor. Wiener Philharmoniker. *BERLIOZ: Symphonie fantastique / MENDELSSOHN: Ein Sommernachtstraum*. Recorded 1950. Decca 00028948088928, 2015, compact disc.

Nelson, John, conductor. Orchestre de Paris. *Mendelssohn: A Midsummer Night's Dream*. Recorded 2010. Erato-Parlophone 5099962863155, 2010, compact disc.

Ozawa, Seiji, conductor. Boston Symphony Orchestra. *Mendelssohn: A Midsummer Night's Dream*. Recorded 1994. Deutsche Grammophon 00028943989725, 1994, compact disc.

Previn, André, conductor. London Symphony Orchestra. *Mendelssohn: A Midsummer Night's Dream*. Recorded 1977. Warner Classics – Parlophone 0077774716352, 2003, compact disc.

———. Wiener Philharmoniker. *Mendelssohn: A Midsummer Night's Dream*. Recorded 1987. Decca 00028948310845, 2016, compact disc.

Rilling, Helmut, conductor. Oregon Bach Festival Orchestra. *Felix Mendelssohn Bartholdy: Ein Sommernachtstraum*. Recorded 2002. Hänssler Classic CD98.922, 2002, compact disc.

Stokowski, Leopold, conductor. All-American Youth Orchestra. *BRAHMS: Symphony No. 4 / STRAUSS, R.: Tod und Verklärung (All-American Youth Orchestra / Stokowski) (1940, 1941)*. Recorded 1941. Music and Arts Program of America CD-4845, 1994, compact disc.

Susskind, Walter, conductor. Cincinnati Symphony Orchestra. *SCHUBERT, F.: Symphony No. 8, "Unfinished" / MENDELSSOHN, Felix: A Midsummer Night's Dream / MAHLER, G.: Das Lied von der Erde.* Recorded 1978. Vox Box CDX-5138, 1995, 2 compact discs.

Szell, George, conductor. The Cleveland Orchestra. *MENDELSSOHN: A Midsummer Night's Dream /SMETANA: The Moldau / BIZET: Symphony in C Major*. Recorded 1967. Sony Classical 886444755375, 1992, compact disc.

Tate, Jeffrey, conductor. Rotterdam Philharmonic Orchestra. *Mendelssohn: Le songe d'un nuit d'été*. Recorded 2005. Warner Classics – Parlophone 0724356989757, 2005, compact disc.

Toscanini, Arturo, conductor. NBC Symphony Orchestra. *MENDELSSOHN: A Midsummer Night's Dream Overture / Octet, Op. 20*. Recorded 1947. RCA Records 886446345604, 2017, compact disc.

———. Philharmonia Orchestra. *Mendelssohn: Incidental Music to A Midsummer Night's Dream*. Recorded 1942. RCA Records 886446346427, 2017, compact disc.

Vonk, Hans, conductor. Cologne Radio Symphony Orchestra. *Felix Mendelssohn-Bartholdy: Schauspielmusiken - Incidental Music*. Recorded 2002. Capriccio C49581, 2002, 4 compact discs.

Walter, Bruno, conductor. Philharmonic Symphony Orchestra. *Berlioz: Symphonie fantastique/Mendelssohn: A Midsummer Night's Dream (excerpts)*. Recorded 1948. Music and Arts Programs of America CD-4822, 1994, compact disc.

———. New York Philharmonic Orchestra. *MENDELSSOHN, Felix: Violin Concerto, Op. 64 / A Midsummer Night's Dream: Scherzo*. Recorded 1945. Sony Classical 886447670101, 2019, compact disc.

Weller, Walter, conductor. Royal Scottish National Orchestra. *Mendelssohn: A Midsummer Night's Dream/ Ruy Blas Overture*. Recorded 1992. Collins Classics CC-1361, 1992, compact disc.

Zender, Hans, conductor. SWR Sinfonieorchester Baden-Baden und Freiburg. *Ein Sommernachtstraum/Die Schöne Melusine/Die Heimkehr aus der Ferne/ Athalie, Ruy Blas/ Felix Mendelssohn-Bartholdy*. Recorded 2005. Glor Classics GC10291, 2010, compact disc.

Zinman, David, conductor. Rochester Philharmonic Orchestra. *Mendelssohn: Scottish, Italian, Reformation Symphonies / A Midsummer Night's Dream*. Recorded 1984. Vox Box CDX-5165, 1996, 2 compact discs.

Chapter 7: Robert Schumann, Symphony No. 2, op. 61, Scherzo

Abbado, Claudio, conductor. Orchestra Mozart. *SCHUMANN: Symphony No. 2 / Overtures*. Recorded 2012. Deutsche Grammophon 00028947917533, 2012, compact disc.

Barenboim, Daniel, conductor. Staatskapelle Berlin. *Schumann The Symphonies*. Recorded 2003. Warner Classics 825646117963, 2005, 2 compact discs.

———. Chicago Symphony Orchestra. *Robert Schumann: 4 Symphonies*. Recorded 1977. Deutsche Grammophon 00028947973355, 2017, 2 compact discs.

Beermann, Frank, conductor. Robert-Schumann-Philharmonie. *Schumann Symphonies 1-4*. Recorded 2010. 777536-2 CPO, 2010, 2 compact discs.

Bernstein, Leonard, conductor. New York Philharmonic Orchestra. *Robert Schumann: Symphony No. 1 "Spring"/ Symphony No. 2*. Recorded 1963. Sony Classical 886443112117, 2010, compact disc.

Bottstein, Leon, conductor. American Symphony Orchestra. *Robert Schumann: Symphony No. 2, Op. 61*. Recorded 2014. American Symphony Orchestra B00J6JWZTA, 2014, compact disc.

Butt, Yondani, conductor. London Symphony Orchestra. *SCHUMANN, R.: Symphonies Nos. 1 and 2*. Recorded 2011. Nimbus NI6181, 2012, compact disc.

Eschenbach, Christoph, conductor. The Cleveland Orchestra. *Robert Schumann: Symphonie No. 2 / Symphonie No. 3*. Recorded 2000. Decca 00028946725320, 2000, compact disc.

Foster, Lawrence, conductor. Czech Philharmonic Orchestra. *Robert Schumann: Symphonies No. 1 "Spring" & No. 2*. Recorded 2007. PentaTone PTC5186326, 2008, compact disc.

Gardiner, John Eliot, conductor. Orchestre Romantique et Revolutionaire. *Schumann: Complete Symphonies*. Recorded 1998. Deutsche Grammophon 00028947927303, 1998, 2 compact discs

———. London Symphony Orchestra. *Schumann: Overture: Genoveva/Symphonies Nos 2&4*. Recorded 2018. LSO Live LSO0818D, 2019, compact disc.

Gielen, Michael, conductor. SWR Symphonie Orchester Baden-Baden. *SCHUMANN, R.: Symphonies Nos. 2 and 3, "Rhenish."* Recorded 2010. SWR Classic CD93.259, 2010, compact disc.

Harnoncourt, Nikolaus, conductor. Chamber Orchestra of Europe. *Schumann: Symphonies No. 1 "Spring", No. 2*. Recorded 1996. Teldec 745099832063, 2005, compact disc.

Herreweghe, Philippe, conductor. Antwerp Symphony Orchestra. *Robert Schumann: Symphonies nos. 2&4*. Recorded 2018. PHI LPH032, 2019, compact disc.

Holliger, Heinz, conductor. WDR Symphonieorchester Köln. *Schumann Complete Symphonic Works Vol. 2*. Recorded 2012. Audite Audite97.678, 2014, compact disc.

Jordan, Armin, conductor. Orchestre de la Suisse Romande. *Schumann: Symphonies 1-4*. Recorded 2010. 825646864225 Erato, 2010, 2 compact discs.

Karajan, Herbert von, conductor. Berliner Philharmoniker. *Schumann 4 Symphonien*. Recorded 1972. Deutsche Grammophon 00028947779322, 2008, 3 compact discs.

Konwitschny, Franz, conductor. Gewandhausorchester Leipzig. *Robert Schumann: The 4 Symphonies*. Recorded 1960. Berlin Classics 0020162BC, 1992, 2 compact discs.

Kubelik, Rafael, conductor. Bavarian Radio Symphony Orchestra. *SCHUMANN, R.: Symphonies Nos. 1, "Spring" and 2*. Recorded 1979. Sony Classical 074644826920, 1992, compact disc.

Kuhn, Gustav, conductor. Bolzano-Trento Haydn Orchestra. *Robert Schumann: The 4 Symphonies*. Recorded 2010. Col legno WWE1CD60021, 2011, 2 compact discs.

Lang-Lessing, Sebastian, conductor. Tasmanian Symphony Orchestra. *Schumann Complete Symphonies*. Recorded 2016. ABC Classic 28948131297, 2016, 2 compact discs.

Levine, James, conductor. Philadelphia Orchestra. *schumann: symphonies nos. 2& 4*. Recorded 1981. RCA Records 888880782410, N/A, compact disc.

———. Berliner Philharmoniker. *Robert Schumann: Symphonien Nos. 2 & 3 "Rheinische."* Recorded 1987. Deutsche Grammophon 00028942362529, 2016, compact disc.

Luisi, Fabio, conductor. Wiener Symphoniker. *Robert Schumann: Die Symphonien/Konzertstück für Vier Hörner*. Recorded 2010. Orfeo C717102H, 2010, 2 compact discs.

Marriner, Neville, conductor. Stuttgart Radio Symphony Orchestra. *Robert Schumann: The Symphonies/ Piano Concerto/ Kinderszenen/ Concert Etudes*. Recorded 1985. C51006 Capriccio, 1987, compact disc.

———. Academy of St-Martin-in-the-Fields. *SCHUMANN, R.: Symphonies Nos. 2 and 4*. Recorded 1998. Hänssler Classic CD98.190, N/A, compact disc.

Mitropoulos, Dmitri, conductor. Wiener Philharmoniker. *SCHUMANN, R.: Symphony No. 2 / PROKOFIEV, S.: Symphony No. 5*. Recorded 1954. Orfeo C627041B, 2004, compact disc.

Muti, Riccardo, conductor. New Philharmonia Orchestra. *Schumann: Symphonies 1-4/Overtures*. Recorded 1979. Warner Classic-Parlophone 5099909799356, 2011,2 compact discs

———. Wiener Philharmoniker. *Schumann: Symphony No. 3 "Rhenish" / Symphony No. 2*. Recorded 1995. Decca 00028947895572, 2016, compact disc.

Norrington, Roger, conductor Stuttgart Radio Symphonie Orchester. *HAYDN: Symphony No. 104, "London" / SCHUMANN: Symphony No. 2*. Recorded 2004. SWR Classic CD93.011, 2004, compact disc.

Pappano, Antonio, conductor. Santa Cecilia Academy Orchestra Roma. *Schumann: Symphonies 2 &4*. Recorded 2012. ICA Classics ICAC5139, 2014, compact disc.

Robertson, David, conductor. Sydney Symphony Orchestra. *Schumann Symphony No. 2*. Recorded 2015. Classical Live B073JNS1TF, 2017, compact disc.

Semkov, Jerzy, conductor. St. Louis Symphony Orchestra. *Schumann: The Four Symphonies*. Recorded 1990. CDX-5019 Vox Box, 1990, 2 compact discs.

Schuricht, Carl, conductor. Radio-Sinfonieorchester Stuttgart. *BEETHOVEN: Symphony No. 7 / SCHUMANN: Symphony No. 2*. Recorded 1959. SWR Classic CD93.141, 2004, compact disc.

Sinopoli, Giuseppe, conductor. Staatskapelle Dresden. *Robert Schumann: Symphonie No. 2/ Manfred-Ouvertüre*. Recorded 1995. Deutsche Grammophon 00028947797821, 2011, compact disc.

Skrowaczsewski, Stanislaw, conductor. Deutsche Radio Philharmonie. *Schumann: Symphonies 2&3*. Recorded 2007. Oehms Classics OC708, 2007, compact disc.

Solti, George, conductor. Wiener Philharmoniker. *Wiener Philharmoniker: Schumann*. Recorded 1998. Decca 00028944893021, 2016, compact disc.

Szell, George, conductor. The Cleveland Orchestra. *Schumann: Symphony No. 2*. Recorded 1958. Sony Classical 886447031834, 2018, compact disc.

Thielemann, Christian, conductor. Philharmonia Orchestra. *Schumann Symphony No.2/"Manfred" Overture/Konzertstück for 4 horns*. Recorded 1997. Deutsche Grammophon 00028945348223, 1997, compact disc.

Ticciati, Robin, conductor. Scottish Chamber Orchestra. *Robert Schumann: The 4 Symphonies*. Recorded 2014. Linn Records CKD450, 2014, 2 compact discs.

Tintner, Georg, conductor. Symphony Nova Scotia. *BEETHOVEN: Symphony No. 4 / SCHUMANN: Symphony No. 2*. Recorded 1988. Naxos 8.557235, 2003, compact disc.

Wit, Antoni, conductor. Polish National Radio Symphony Orchestra. *Schumann: Symphonies Nos. 2 & 4*. Recorded 1993. Naxos 8.550923, 1994, compact disc.

Chapter 8: Johannes Brahms, Symphony No. 1, op. 68, Un poco sostenuto-Allegro

Abbado, Claudio, conductor. Berliner Philharmoniker. *Brahms 4 Symphonien*. Recorded 1990. Deutsche Grammophon 00028943568326, 1992, 4 compact discs.

Abravanel, Maurice, conductor. Utah Symphony Orchestra. *Johannes Brahms: The 4 Symphonies*. Recorded 1976. Vanguard Classics ATM-CD-1184, 2003, 2 compact discs.

Alsop, Marin, conductor. London Philharmonic Orchestra. *BRAHMS: Symphony No. 1 / Tragic Overture / Academic Festival Overture*. Recorded 2004. Naxos 8.557428, 2005, compact disc.

Ashkenazy, Vladimir, conductor. The Cleveland Orchestra. *Brahms Symphony No. 1/ Dvorak Othello Overture*. Recorded 1991. Decca 00028943628921, 2006, compact disc.

Barenboim, Daniel, conductor. Chicago Symphony Orchestra. *BRAHMS, J.: Symphonies Nos. 1-4 / Variations on a Theme by Haydn / Tragic Overture / Academic Festival Overture (Chicago Symphony, Barenboim)*. Recorded 1993. Erato 825646189267, 2005, 4 compact discs.

———. Staatskapelle Berlin. *Brahms The Symphonies*. Recorded 2017. Deutsche Grammophon 00028948362073, 4 compact discs.

Beinem, Eduard van, conductor. Royal Concertgebouw Orchestra. *Brahms Symphony No. 1/ Symphony No. 3*. Recorded 1951. Decca 00028948255009, 2018, compact disc.

Bernhard, David, conductor. The Park Avenue Chamber Orchestra. *Johannes Brahms Symphony No. 1*. Recorded 2010. Park Avenue Chamber Symphony PACSNAXOS0004, 2010, compact disc.

Bernstein, Leonard, conductor. New York Philharmonic Orchestra. *Brahms Symphony No. 1/ Serenade No. 2*. Recorded 1960. Sony Classical 074646097021, 1995, compact disc.

———. Wiener Philharmoniker. *Brahms: Symphonie No. 1/ Beethoven Ouvertüren "Egmont", "Coriolan."* Recorded 1981. Deutsche Grammophon 00028944550528, 1994, compact disc.

Böhm, Karl, conductor. WDR Sinfonieorchester. *J. BRAHMS: Symphony No. 1 / H. VIEUXTEMPS: Violin Concerto No. 5*. Recorded 1963. Audite Audite95.592, 2007, compact disc.

———. Sinfonieorchester des Bayrischen Rundfunks. *BRAHMS, J.: Symphony No. 1 / MOZART, W.A.: Piano Concerto No. 9, "Jeunehomme."* Recorded 1969. Orfeo C263921B, 1992, compact disc.

———. Wiener Philharmoniker. *Brahms 4 Symphonies / Haydn Variations*. Recorded 1975. Deutsche Grammophon 00028947144328, 2002, 3 compact discs.

Boult, Adrian, conductor. BBC Symphony Orchestra. *BRAHMS: Symphony No. 1 / ELGAR: Enigma Variations*. Recorded 1976. ICA Classics ICAC5019, 2011, compact disc.

Cantelli, Guido, conductor. Philharmonia Orchestra. *Rossini Semiramide Overture/ Schumann Symphony No. 4 / Brahms Symphony No. 1*. Recorded 1953. ICA Classics ICAC5143, 2017, compact disc.

Celibidache, Sergiu, conductor. Wiener Symphoniker. *BRAHMS Symphony No. 1*. Recorded 1952. Vienna Symphony Orchestra WS002, 2012, compact disc.

———. Münchner Philharmoniker. *Brahms 1/German Requiem*. Recorded 1987. EMI Classics 0724355684356, 2005, 2 compact discs.

Chailly, Riccardo, conductor. Royal Concertgebouw Orchestra. *Brahms Symphony No. 1*. Recorded 1987. Decca 00028948305278, 1988, compact disc.

Dausgaard, Thomas, conductor. Swedisch Chamber Orchestra. *BRAHMS: Symphony No. 1 / Liebeslieder Waltzes / Hungarian Dances*. Recorded 2011. BIS BIS-1756, 2013, compact disc.

Dohnanyi, Christoph von, conductor. Philharmonia Orchestra. *Brahms Symphony No. 1 & Symphony No. 3*. Recorded 2009. Signum Classics SIGCD250, 2011, 2 compact discs.

Eschenbach, Christoph, conductor. Houston Symphony Orchestra. *Brahms Symphonies 1& 2 / Academic Overture / Haydn Variations*. Recorded 1991. Erato 5099969322358, 2009, 2 compact discs.

Fisch, Ascher, conductor. West Australian Symphony Orchestra. *Brahms: The Symphonies*. Recorded 2015. ABC Classics 00028948144167, 2016, 2 compact discs.

Furtwängler, Wilhelm, conductor. NDR Sinfonieorchester. *Brahms Symphony No. 1/Haydn Variations*. Recorded 1951. Les indispensables de Diapason DIAP020, 2009, compact disc.

———. Berliner Philharmoniker. *Berliner Philharmoniker: Centennial Edition Vol. 1*. Recorded 1952. Deutsche Grammophon 00028947920809, 2015, 16 compact discs.

Gardiner, John Eliot, conductor. Orchestre Revolutionaire et Romantique. *Brahms 1*. Recorded 2007. SDG SDG702, 2007, compact disc.

Gardner, Edward, conductor. Bergen Philharmonic Orchestra. *Brahms Symphonies Nos. 1 and 3*. Recorded 2018. Chandos CHSA5236, 2019, compact disc.

Gergiev, Valery, conductor. London Symphony Orchestra. *BRAHMS: Symphonies Nos. 1 and 2 / Tragic Overture / Variations on a Theme of Haydn*. Recorded 2012. LSO Live LSO0733D, 2013, 2 compact discs.

Gielen, Michael, conductor. SWR Sinfonieorchester Baden-Baden. *Michael Gielen Edition Vol. 3 Johannes Brahms The Symphonies/ Piano Concerto No. 1/Double Concerto/ Piano Quartet No. 1*. Recorded 1995. SWR Classic SWR19022CD, 2016, 5 compact discs.

Giulini, Carlo Maria, conductor. Sinfonieorchester des Bayrischen Rundfunks. *Johannes Brahms Symphony No. 1*. Recorded 1979. Profil PH05021, 2005, compact disc.

———. Wiener Philharmoniker. *Brahms: Symphonie No. 1*. Recorded 1991. Deutsche Grammophon 00028947945390, 2015, compact disc.

Griffiths, Howard, conductor. Brandenburgisches Staatsorchester Frankfurt. *Brahms Symphonies 1&2*. Recorded 2014. Klanglogo KL1513, 2015, compact disc.

Haitink, Bernard, conductor. Royal Concertgebouw Orchestra. *Brahms The Symphonies*. Recorded 1972. Decca 00028944206821, 2014, 4 compact discs.

———. Boston Symphony Orchestra. *Brahms Symphony No. 1, Nänie*. Recorded 1994. Philips 442 779-2, 2016, compact disc.

———. London Symphony Orchestra. *BRAHMS: Symphony No. 1*. Recorded 2004. LSO Live LSO0045D, 2004, compact disc.

Horenstein, Jascha, conductor. Symphony Orchestra of the Southwest German Radio, Baden-Baden. *BRAHMS, J.: Symphony No. 1 / Variations on a Theme by Haydn, "St. Anthony Variations."* Recorded 1958. Vox-Legends VOX-7801, 1999, compact disc.

———. Royal Philharmonic Orchestra. *Richard Wagner Bacchanale from Tannhäuser/ Johannes Brahms Symphony No. 1*. Recorded 1962. Chesky CD-19, 1988, compact disc.

Janowski, Marek, conductor. Royal Liverpool Philharmonic. *Brahms The Symphonies*. Recorded 1984. Universal Classics 00680125040527, 2015, 4 compact discs.

———. Pittsburgh Symphony Orchestra. *BRAHMS: Symphony No. 1 / Haydn Variations*. Recorded 2007. PentaTone PTC5186307, 2007, compact disc.

Jansons, Mariss, conductor. Sinfonieorchester des Bayrischen Rundfunks. *Brahms Symphonies 1 & 4*. Recorded 2007. BR Klassik 900112, 2012, compact disc.

Järvi, Neeme, conductor. London Symphony Orchestra. *BRAHMS: Symphony No. 1 / SCHUMANN: Manfred Overture*. Recorded 1987. Chandos CHAN8653, 1988, compact disc.

Jochum, Eugen, conductor. Berliner Philharmoniker. *Brahms 4 Symphonien*. Recorded 1953. Deutsche Grammophon 00028944971521, 1996, 2 compact discs.

Karajan, Herbert von, conductor. Berliner Philharmoniker. *Brahms Symphonie No. 1 / Schumann Overture, Scherzo & Finale*. Recorded 1963. Deutsche Grammophon 00028943116121, 2008, compact disc.

———. Berliner Philharmoniker. *Brahms*. Recorded 1978. Deutsche Grammophon 00028947775799, 2009, 3 compact discs.

———. Berliner Philharmoniker. *Brahms Symphony No. 1*. Recorded 1987. Deutsche Grammophon 00028942314122, 1987, compact disc.

Klemens, Mario, conductor. Philharmonia Cassovia. *BRAHMS: Symphony No. 1 / Tragic Overture*. Recorded 1990. Amadis 7005, 1995, compact disc.

Klemperer, Otto, conductor. Philharmonia Orchestra. *The Klemperer Legacy: Brahms Symphonie No. 1, Tragische Ouvertüre, Alt- Rhapsodie*. Recorded 1956. EMI Classics 0724356702950, 2005, compact disc.

Krips, Josef, conductor. Wiener Philharmoniker. *Brahms Symphonies Nos. 1&4, Schumann Symphonies Nos. 1&4*. Recorded 1956. Decca 00028947845171, 2011, 2 compact discs.

Kubelik, Rafael, conductor. Wiener Philharmoniker. *Brahms Symphonies Nos. 1-4*. Recorded 1957. Decca 00028948249725, 2017, 2 compact discs.

———. Symphonieorchester des Bayrischen Rundfunks. *Johannes Brahms Die Vier Symphonien*. Recorded 1983. Orfeo C070833F, 1983, 3 compact discs.

Kuhn, Gustav, conductor. Haydn Orchestra of Bolzano and Trent. *Brahms The 4 Symphonies*. Recorded 2008. col legno WWE3CD60015, 2008, 3 compact discs.

Lazarev, Alexander, conductor. Japan Philharmonic Orchestra. *BRAHMS: Symphony No. 1 / WEBER. von: Euryanthe Overture*. Recorded 2009. Exton OVCL-00394, 2009, compact disc.

Levine, James, conductor. Weiner Philharmoniker. *Johannes Brahms: The 4 Symphonies*. Recorded 1993. Deutsche Grammophon 00028944982923, 2009, 3 compact discs.

Maag, Peter, conductor. RAI Symphony Orchestra Turino. *BRAHMS: Symphony No. 1 / Alto Rhapsody*. Recorded 1976. ARTS Music ARTS43058-2, 2005, compact disc.

Maazel, Lorin, conductor. The Cleveland Orchestra. *Brahms The Symphonies/ Haydn Variations/Academic Festival Overture/Tragic Overture*. Recorded 1975. Decca 00028948089512, 2014. 3 compact discs.

Macal, Zdenek, conductor. Czech Philharmonic Orchestra. *Brahms: Symphony No. 1*. Recorded 2005. Exton OVCL-00400, 2009, compact disc.

Marriner, Neville, conductor. Academy of Saint-Martin-in-the-Fields. *Brahms: Symphonies 1 & 2*. Recorded 1997. Hänssler Classic CD98.186, 1998, compact disc.

Masur, Kurt, conductor. New York Philharmonic Orchestra. *Brahms Symphony No. 1/ Tragic Overture*. Recorded 1995. Teldec 809274435163, 2006, compact disc.

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Chapter 9: Johannes Brahms, Symphony No. 4, op. 98

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Zehetmair, Thomas, conductor. Musikkollegium Winterthur. *Brahms the Symphonies*. Recorded 2018. Claves Records CD50-1916-17 R, 2019, 3 compact discs.

Appendix B: Genealogy of Violin Pedagogues[1]

This list covers influential violinist and violin pedagogues from the late-eighteenth to the nineteenth century with a focus on the French and German schools. This list has been compiled to accompany Chapter 2: Articulation – an Overview. After the list there is also a genealogical tree of the various schools

Two schools of violin playing emerged in the late-eighteenth century which would remain dominant and at odds into the twentieth century: the French and German schools. Both schools can be traced back to Giovanni Battista Viotti and his broad style of using the bow.

The French treatises and pedagogues

1803 – *Méthode de violon*, co-authored by Pierre Rode, Rodolphe Kreutzer, and Pierre Baillot. It became the principal violin method book of the Paris Conservatory.

1834 – *L'Art du violon*: *nouvelle méthode* by Pierre Baillot. This is an updated version of the 1803 *Méthode de violon* with the noticeable addition of bouncing bow strokes.

The German treatises and pedagogues

Leopold Mozart – *Versuch einer gründlichen Violinschule* (1756): an essential treatise on violin playing that was translated and disseminated throughout Europe in multiple editions. Father to Wolfgang Amadeus Mozart and his violin teacher.

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[1] Adapted from Robin Stowell, ed. "Appendix Principal Violin Treatises," Appendices, in *The Cambridge Companion to the* Violin, 257-60.

Johann Friedrich Reichardt – *Ueber die Pflichten des Ripien-Violinisten* (1776): treatise on the playing style of an early Classical orchestral musician.

Wilhelm Cramer – 1746-1799. From Mannheim, Cramer studied with Stamitz before joining the Mannheim Orchestra. Moved to and remained in London after encouragement from J.C. Bach.

Louis Spohr (1784-1859)[2] – raised in the Mannheimer school of violin playing with influences from Pierre Rode. One of the most respected and celebrated virtuosos of his time, he went on to teach many influential violinists, including Ferdinand David. Of note is that his Violinschule does not mention any springing bow strokes but explains only *Viotti*- and *Kreutzer*-bowing patterns, martélé, détaché, and staccato. Louis Spohr was a student of Franz Eck and greatly influenced by Pierre Rode. Author of *Violinschule* (1832)

Ferdinand David – student of Louis Spohr, concertmaster of Leipzig Gewandhausorchester, and personal friend of Felix Mendelssohn. *Violinschule* (1864)

Joseph Joachim – the last proponent of the purely German school, wrote a book with Moser late in his life. Close friend and artistic collaborator with Johannes Brahms and the Schumanns. *Violinschule* in 2 volumes (1902-5).

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[2] Adapted from Jeanne Christée, *Violintechnik Historische Schulen und Methoden von heute*, Mainz: Schott Music GmbH, 27-32.

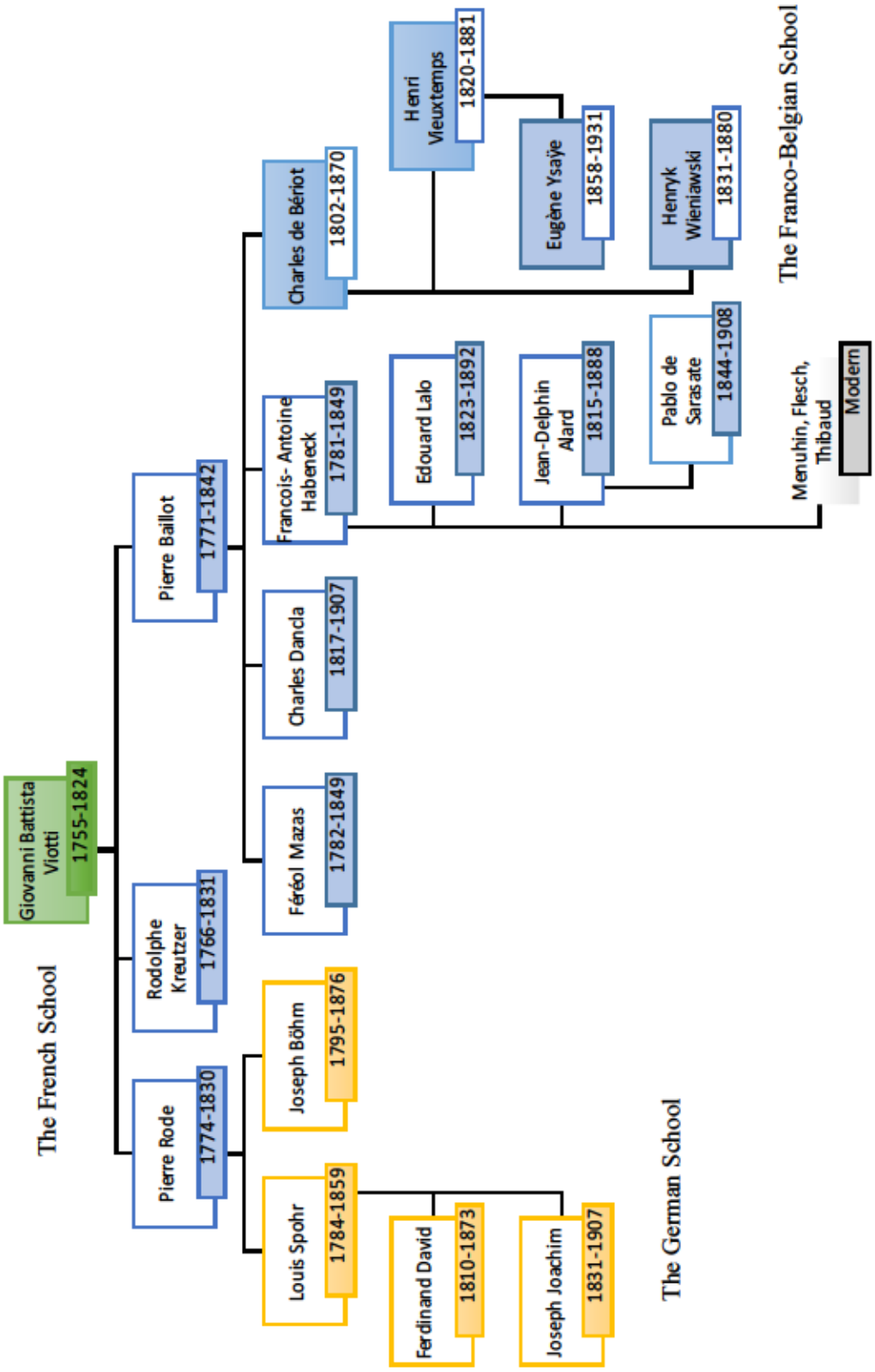

Figure Appendix B.1. Genealogical Tree of Violin Pedagogy of the 19th Century.

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